THE C4 NEWSLETTER

Summer 2020 Volume 28, Number 2

Albany Church Penny (See page 13)
(Photo courtesy Heritage Auctions, ha.com)

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Membership questions, address changes, and dues should be sent to Charlie Rohrer at P.O. Box 25, Mountville, PA 17554. Dues are $30 regular (including 1st class mailing of the *Newsletter within the US*) and $40 (for 1st class mailing outside the US); $10 for junior members (under 18 residing in the US) and $15 (under 19 residing outside the US.)

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PRESIDENT'S CORNER

(Jack Howes)

In these strange days, I hope everyone reading this is doing well. Not much is normal or is likely to be for some time to come. One benefit of this weird world is that I am using way less gasoline. I barely need a car at all.

Recently we had a board conference call to discuss what to do about the C4 convention in November. It is difficult to plan with so many unknowns. But this is what the board has decided. Although Whitman has not cancelled the Fall Baltimore show, where we have had our convention for the last eight years, we expect they will at some point do so. Even if they do have the show, C4 is going to conduct our educational events virtually using Zoom. We took a poll of board members, asking who would attend if the show was held, and only two board members indicated they would for sure attend. Most of the others are firm NOs. The C4 membership average age is quite high, putting most in the very high-risk category. Thus, even if there were a show, I would expect few members to attend. Details, schedules and instructions will be posted on the C4 website once they are available. The club will do what is necessary to retain our C4 corner. What that means is not clear and probably will not be for a while. We will post updates on the C4 website.

Recently we have had issues on the website -- a certificate issue. The club through our web support has engaged a new hosting supplier and the website has been moved. So, you should not see any further security notices.

Check out Wayne Shelby's extensive article, "**Survey of Colonial Coins Recovered in Southern New Jersey**," under the website's "Articles" tab. A follow-up to two previous articles by Wayne, this one gives detailed accounts and analyses of artifacts found at ninety different sites.

Pease take advantage of the C4 Library. Leo is waiting and ready to fill orders. See last quarter's column for some suggestions.

The club has gifted a one-year membership to the ANA young numismatist of the year – Garrett Ziss. Garrett is a Pennsylvania numismatist who has been attending coin shows and exhibiting since he was in 2nd grade. Hopefully we will get to meet Garrett at a future C4 convention.

The Stack's Bowers auction, *The Q. D. Bower's Reference Collection of Vermont Coppers* drew considerable interest and prices looked pretty strong to me. At least on the nicest examples. I know several of our members made additions to their VT collections!

There is a new C4 book nearing completion: A definitive study of the Machin's Mills coinage which should be available early in 2021.

Another thing that I will repeat in this column is asking members to write up something for the Newsletter. **Our editor (Will Nipper) is actively looking for contributions. The pipeline has been emptied.** This can be anything from very short to longer articles, though

the Newsletter tends toward the lighter side. Think about what you have seen or looked at recently in your collection. Or some question you don't have the answer to. Use this time of social distancing to make a contribution!

Finally, some eye candy for C4 members -- a couple of the nicest Vermont coppers. I love the landscapes and the image below is of RR-3 and below that is one of the nicest VTs you will ever see, a Gem Red UNC RR-18.

C4 ELECTIONS - CALL FOR NOMINATIONS

As per C4's Bylaws, 2020 is an election year for all elected Officers of the Club. The first step in the election process is a call for nominations for candidates. Actual voting will take place during the first week of October. Installation of the elected officers shall occur at the Annual Meeting.

The positions to be determined by election are: President, Vice-President, Secretary, Treasurer, and the Regional Vice-Presidents (currently numbering 9 positions.)

Again, as per the Bylaws, any member in good standing may either request their name be added to the ballot for any position, or they may nominate any other member in good standing for place on the ballot for any position. Members wishing to have their name placed on the ballot or wishing to nominate another member for office shall submit such requests to the Club's Secretary.

Potential nominees recommended by another member for a place on the ballot will be contacted by the Club Secretary to confirm their willingness to accept such nomination and to serve if elected.

So please consider whether you yourself desire to run for office, or if you wish to nominate another member for consideration. Please submit your nominations to the Secretary at: Secretary@ColonialCoins.org.

The deadline for submission of nominees is August 15th, 2020.

Sincerely,
Craig McDonald
C4 National Vice-President

[Editor's Note: To reiterate Jack's message, it is particularly important to stay connected through the C4 Website and other online media. We are a community. Communication has never been more important than now. Please stay safe and well – and consider nominating some candidates.]

LETTERS TO THE EDITOR [AND C4 MEMBERSHIP]

✉ ***Re: Sword in Hand, In Defense of American Liberty***

Dear Editor,

I really enjoyed your recent article on the counterfeiting of the Mass. Sword in Hand notes. During this covid19 lockdown I have been researching these Revere notes. To my chagrin I had ignored the counterfeits and not considered their role in commerce and the times. (Thanks!)

FYI, Massachusetts also issued treasury loan certificates with a Sword in Hand vignette encircled by a rattlesnake (attached.) They were engraved by Nathaniel Hurd. Five varieties exist.

It's always nice to read articles about areas one is interested. Thanks for your excellent article.

Tom Gesner

(Tom Gesner collection. Photo courtesy of Heritage Auctions, ha.com)

State of the Massachusetts Bay.

No. 198 Septem.r 1. 1777.

BORROWED and received of Tho.s Jnun Hewn the Sum of Twenty Pounds

for the Uſe of the STATE of *Maſſachuſetts-Bay*, and in Behalf of ſaid STATE I do hereby promiſe and oblige myſelf and Succeſſors in the Office of Treaſurer, to repay the ſaid Jason Hewn or his Order, the ſaid Sum of Twenty Pounds

upon the *Tenth* Day of *May* 1782, with Intereſt at Six *per Centum per Annum*; the Intereſt to be paid Annually.

Witneſs my Hand,

£.20.

D. Jeffries
Committee.

H. Gardner Treaſurer.

[Editor's Note: Thanks to Tom for pointing this out! This version even features an Ouroboros, a serpent, in this case a rattle snake, swallowing its tail to symbolize eternity.]

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The Journal of Early American Numismatics (JEAN) is a research journal based on the former *Colonial Newsletter (CNL)* dedicated to the study of early American numismatics. Founded in 1960, *CNL* continuously published some of the most scholarly and seminal studies in this area of numismatics. Focusing on the study of the coinages produced by the states during the Confederation period of the United States, *CNL* also investigated a variety of other specie that the U.S.'s forefathers used in their daily lives. *JEAN* expands the focus of *CNL* with contributions on numismatics of all the Americas during the same time period covered by *CNL* and is published as a bound scholarly journal twice a year in June and December. In 2019, *JEAN* received a Numismatic Literary Guild award.

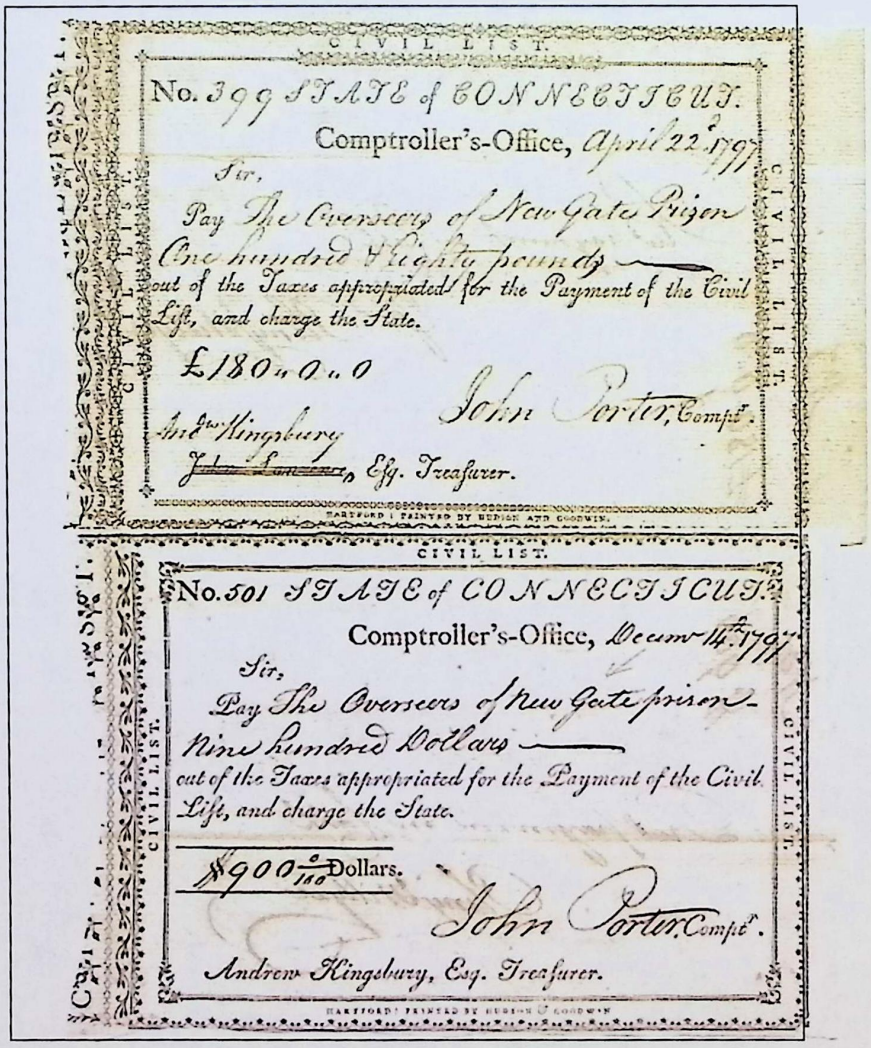
Issues of *JEAN* normally run around 200 pages or more and contain articles on a variety of American Colonial numismatic topics. The upcoming December issue will contain extensive research on the Fugio coinage and restrikes. Since 1960, almost every major advance in our understanding of the history of Fugio restrikes has appeared in *CNL*. The December issue of *JEAN* continues this tradition with major articles completely rewriting our understanding of this coinage.

Subscribe to *CNL*: http://numismatics.org/store/cnl/. $65 per year for ANS members and $80 for non-members. Contact Christopher R. McDowell, at crmcdowell@strausstroy.com for additional information. Please note that *JEAN* has a zero-tolerance policy for plagiarism and will not publish articles that include items currently in (or currently being prepared for) commerce.

MONEY OF ACCOUNT AT NEWGATE PRISON

(Syd Martin)

When did a formal shift from accounting in pounds/shillings/pence shift to dollars/cents? I recently added two pieces of early paper to my collection that shed some light on this question, at least for the state of Connecticut. The following figure shows two requisitions from Connecticut's "Civil List" for the running of Newgate Prison. The requisition dated April 22, 1797 is denominated as £180/0/0 whereas the one dated December 14, 1797 is denominated as $\$900^{0}/_{100}$. So, sometimes in the intervening time the shift occurred. Oddly, it would appear that the exchange ratio (unless costs increased) was calculated at 5/1.


CIVIL LIST.

No. 399 STATE of CONNECTICUT.

Comptroller's-Office, April 22d 1797

Sir,

Pay The Overseers of New Gate Prison One hundred Eighty pounds out of the Taxes appropriated for the Payment of the Civil List, and charge the State.

£180 0 0

John Porter, Compt.

Andw Kingsbury Esq. Treasurer.

HARTFORD: PRINTED BY HUDSON AND GOODWIN.

CIVIL LIST.

No. 501 STATE of CONNECTICUT.

Comptroller's-Office, Decem 14th 1797

Sir,

Pay The Overseers of New Gate prison Nine hundred Dollars out of the Taxes appropriated for the Payment of the Civil List, and charge the State.

$900 0/100 Dollars.

John Porter Compt.

Andrew Kingsbury, Esq. Treasurer.

HARTFORD: PRINTED BY HUDSON & GOODWIN

Directives for funding New Gate Prison dated April 22, 1797 and December 14, 1797. (Slightly reduced in size).

Q & A WITH DR. JESSE KRAFT, ANS ASSISTANT CURATOR OF AMERICAN NUMISMATICS

(Jeff Burke)

The C4 Newsletter
May 28, 2020

Introduction

ANS Curator Jesse Kraft kindly took the time to answer my questions about his work at the ANS as well as his own collecting interests. I conducted a Q & A interview with Jesse through an exchange of e-mails in May 2020.

On a personal note, we were delighted to have Jesse as a special guest for our first virtual zoom meeting of the New Jersey Numismatic Society (NJNS) on May 18, 2020. This was the first virtual meeting in the 87-year history of the NJNS, hosted by Ray and Diane Williams. It was a resounding success with 23 participants!

Questions:

1. **Where were you born and raised?**

   Like Q. David Bowers, I was born in Honesdale, Pennsylvania. Ray Williams' father was also born in that town. When I was four years old, my family and I moved to the Atlantic City area for my parents to work in the casinos, as they were both in the food-and-beverage industry (my father is an alumni of the Culinary Institute of America.) I consider Egg Harbor Township, NJ where I "grew up," though I still feel like a kid at heart. I've lived in a half-dozen towns around Atlantic City, though never worked in the casinos myself. While Ray still visits Honesdale annually, I only go once in a while for the Wayne County Fair with my mother, who has since moved back to that area.

2. **I read in an *ANS Magazine* article that you started collecting coins at the age of eight. Did a grandparent or another figure pique your interest in collecting coins?**

   I *was* eight when I began collecting coins. It was actually a chance-viewing of a rerun of the 1950s/60s television show, *Dennis the Menace*, that originally made me aware of coins. If I recall correctly, Dennis came across three one-cent pieces. By the end of the show, he decided to keep one, give another to his friend, Tommy, and the third to his coin-collecting neighbor, Mr. Wilson. Initially Mr. Wilson was unphased by the gift, but the final shot of the episode was a close-up of his face with his mouth agape as he realized that the coin was a 1914-D Lincoln cent! At the time, that meant nothing to me, but I knew that it meant *something*, and immediately began going through my parents' change jar. I remember finding a bright red 1960-dated cent, but no '14-D. The hunt, however, was on.

I also had a step-grandfather who collected coins who immediately harbored my newfound interest and bought me my first *Red Book*, the 1990 edition, which I still own. While I have many great memories of him showing me his coins, it really was that episode of *Dennis the Menace* that I credit with first piquing my interest. I only saw that episode once, making it a 22-minute period of time that completely changed my life.

3. Can you recall any stories about your early years of collecting? How did your collecting interests grow or change over the years since childhood?

Early on, my friends called me "the penny man." By the time I was 10 years old, I would literally carry around bags full of wheat cents with me wherever I went. Shortly thereafter, Indian Head cents came onto my radar, then large cents, and finally colonial coins.

A particular gift for my 14th birthday, however, completely changed numismatics for me. Unlike probably any other kid at that age, my parents gave me the auction catalog for the Louis E. Eliasberg collection, sold by Bowers and Merena in May 1996. The King of Coins! I idolized him greatly. This auction catalog was what took me from collecting worn-out pennies and buffalo nickels and truly showed me the potentials of numismatics, and had everything I loved: colonial coins, half-cent and one-cent pieces, as well as pattern pieces and territorial gold coins (series that I've grown to love, but never had the funds to collect on a large scale. I've owned two pattern coins in my life.)

Seeing that numismatics was not a passing interest, that Christmas my parents then gave me *Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins*. I was hooked. I brought both of those books with me wherever I went. It was also apparent that I was actually more interested in "the story" of the coins than actually possessing the coins. Even though I "collected coins," sometimes there was a year-or-more gap between actual purchases.

I studied them constantly, however. Throughout high school I was constantly working on a book, more of a biographical encyclopedia on all of the designers of U.S. and related coins. I had a giant folder stuffed with loose-leaf sheets of paper that I would add to as I found out more about each individual. At the time, I really didn't know how to perform real research, so all of the information I had collected was already published in other places. Regardless, this was the first sign that numismatics was an academic pursuit for me and not merely about things to own. Once I was old enough to work, I did begin to buy coins more regularly and eventually completed a date-set of one-cent pieces from 1793 to 2006 (at the time of completion, 2006 was "the present.")

4. What is your current collecting focus?

Working at the ANS has actually changed my collecting habits greatly. After completing my one-cent date set, I couldn't work up the nerve to begin another U.S. series. First off, no offense to those who are devoted to collecting them, but American federal coinage can become quite monotonous. I had just finished a collection where 100 years

were nothing but Lincoln cents! Year and year of the same design was boring to me. After considering other areas, nothing else really appealed to me like one-cent pieces did. Plus, U.S. and colonial coins are quite expensive.

By this time, I was in graduate school with two children and the funds were no longer there like they were when I was single. So, as much as I enjoy their history and variety of design, colonial coinage was out of the question. Therefore, I gravitated towards collecting world coins from the 18th century to the present, which I enjoyed due to their seemingly-endless number of designs coupled with their relative cheapness.

So, back to how the ANS has changed my collecting habits. The ANS collection is one of the greatest in the world and, eventually, I too would like to contribute to its holdings. That said, my low-grade large cents and modern world coins can't really compete to what the ANS already has. Sure, I do have some modern pieces that aren't yet in the collection, but they'll just get lost with the others. I want to donate something unique and that is a part of me.

So, instead of a global focus, I have since taken a very local view and began to collect numismatic objects from the eastern-half of Atlantic County, Ocean City (where I currently live with my family), and a few small towns from northeastern Pennsylvania, including Honesdale. While none are exceptionally valuable, there are some rare pieces and I can truly relate to them on a personal level, more than I could with most of the coins from my world coin collection. I have some tokens with addresses on them where I can be at the front door in just a few minutes, which I think is pretty cool! Of course, if I happen to come across a world coin that I don't have, or bring home the change from a visit abroad, they will be added to my larger collection, but as far as actively purchasing pieces, I currently have a very local mindset with hopes to donate them to the ANS in the distant future.

5. **What have been some of the highlights of your new position as the ANS Curator for the Americas?**

One highlight of my new position is the overarching sense of humility. After studying coins of the United States and the Americas as a whole, it truly is humbling to know that there are so many types of coins, tokens, medals, and paper currency that I had no idea ever existed. One of my first tasks was to move the coins and tokens that I'm responsible for to a different location of our vault. This gave me the opportunity to give a quick scan of each of those pieces, one after another, and even to give a closer look at pieces that really caught my eye (either because I didn't know anything about them, or because I knew exactly what they were and needed to stare at them for a while.) Having responsibility of both an 1804 dollar and a 1787 Brasher doubloon still amazes me.

Another highlight has been the opportunities outside of the ANS. I love to travel, and part of my job is to attend a handful of coin shows each year. I've already been to both coasts of the U.S. for shows, as well as conducted research with both the Harvard and Yale coin collections.

Lastly, meeting scores of people who share the same interest as I do has been an immense pleasure and I'm sure that I'll meet more and more as time goes on.

6. **What research have you conducted on the colonial era circulation of counterfeit coins, paper money and tokens? What were your most interesting finds?**

One area of counterfeit coins of the colonial area which I have conducted quite a bit of research on is the detection of such pieces by contemporaries. More specifically, on colonial-era money scales. The majority of these scales were British exports. That said, they were mass produced and not the most accurate instruments made. This is especially true when compared with money scales constructed on the European continent, such as German or Dutch scales, where each one was hand-crafted by a true artisan. The Germans were very cognizant of the wear and tear that money scales faced through friction and even had well-trained guilds just for those who made the boxes that held the scales!

Continental money scales, however, only rarely made it to the colonies. Furthermore, the weights used on money scales were even less accurate than the scales themselves. I've seen one-grain weights weigh as much as two grains, and two-grain weights practically weigh one grain. Weights were copies of copies of copies, each time deviating slightly more from their intended mass. People were aware of this to some degree, and often complained of the poor accuracy and precision of their scales, yet when time to weigh a suspect coin, there were few other options.

At the ANS, the contemporary counterfeit coin collection is one of the few areas that aren't even photographed, so I look forward to better organizing them and being able to share them with fellow collectors.

7. **What suggestions do you have for getting more numismatists to make full use of the colonial coins and currency available for study in the ANS collection?**

The first advice I would give is to become a member of the ANS. With membership, you have (supervised) access to any and all coins, tokens, medals, and paper currency in the collection. Our collection of colonial coins is not small either, and is ripe for research. For instance, we have over 1,000 1787 Connecticut copper coins! Who knows what one will find in them?

Second, I would recommend subscribing to the *Journal of Early American Numismatics* (*JEAN*.) This scholarly journal is published by the ANS, and edited by Christopher McDowell, one of the Regional Vice Presidents for C4. Published bi-annually and averaging 200 pages per issue, it is packed with the most up-to-date scholarly research on many of the most well-known (and not-so-well-known) colonial coinage and paper currency of the Americas, many of which are coins from the ANS collection. I recently contributed an article to *JEAN* on Philadelphia goldsmith Thomas Shields, who was prolific in regulating foreign gold coinage in the 1770s and 1780s. The ANS has an 800 reis gold coin of Brazil with his counterstamp on it, a true testament that it was in Philadelphia in the late 18th century.

Lastly, I would say to simply email me with any questions regarding the collection. I am always happy to respond.

8. Do you have any other favorite anecdotes from your collecting career?

While not necessarily a "favorite" anecdote, one thing that I am happy to have experienced is to have had a local bricks-and-mortar store (B&M.) Throughout the 1990s, I was a regular at Beachcomber Collectibles, a near football field-sized store which sold pretty much anything and everything collectible. A sizeable portion of their stock was dedicated to numismatics. I still cherish the days of being able to rummage through their "obsolete" bin, full of worn out large cents, Flying Eagle cents, and basically anything that couldn't be easily identified for $3 each, or their bin of Indian Head cents at 75¢ each. Being a regular, I often stood there for hours and talked about their coins and asked to view anything I wanted. It was here where I was able to hold my first colonial coins. I remember nearly purchasing a mid-grade 1792 Kentucky token for only $75, which was big money for a kid. Now, I would jump at that opportunity.

Fewer and fewer collectors will get to experience a local coin shop as time goes on and things shift to online sales. While coin shows are an incredible experience that allow you to meet tons of people and see priceless material, having a local B&M is a completely different experience.

Ironically, just a few weeks ago I purchased a copper trial strike for an Atlantic City medal from, you guessed it, the very same people who own Beachcomber Collectibles. I didn't realize this until the package came in the mail and I looked at the return address. I immediately emailed them to let them know who I was, and we had a nice time reconnecting. They still own the physical store, but they themselves have had to transition many sales to an online format to be able to survive.

Dr. Kraft in his office.

R-E-S-P-E-C-T?
SOME THOUGHTS ON THE ALBANY CHURCH PENNY

(Mark R. Vitunic)

It's not a "colonial", it's technically not even a coin, but listed in the *Red Book* under post-colonial private tokens after confederation, the Albany Church Penny (ACP) is an iconic and enigmatic issue. We know surprisingly very little about it, other than what the coppers themselves tell us and the text of a resolution issued by the First Presbyterian Church of Albany, New York on January 4, 1790:

> "It is resolved that one thousand coppers be stamped *church penny*, and placed in the hands of the treasurer, for the purpose of exchanging with the congregation at the rate of twelve for one shilling, in order to add respect to the weekly collections."

Twelve for one shilling.[1] Which would you rather have?

Numismatists today are familiar with 2 varieties, one with and one without a script letter *D* added above the words CHURCH *Penny*, all inside a cartouche with 24 scallops, some round, and some more straight-edged like gears. Photo overlay of the *D* and non-*D* specimens shows an exact match in all details (except for the *D*), so a single die/punch was used. It is reported that less than a dozen are known of each variety. With the exception of one example which recently appeared in a Stack's Bowers auction (to be discussed later), all specimens are uniface (blank on one side.) Reported weights range from 93-122 grains, with about half of all known specimens showing scant evidence of an undertype. On more than one example, there is enough "meat" left to identify the planchet as that of a counterfeit George III

[1] Yes, I know this isn't a shilling. Read on…

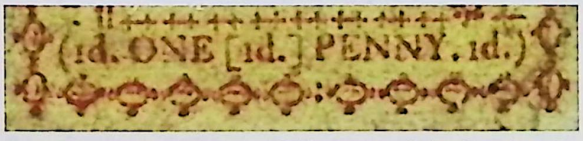
halfpenny. This characteristic gives these pieces a commonality with many late- and post-Confederation Era coppers, particularly Vermonts, New Jerseys (mostly Camel Heads), and at least one Connecticut die variety. Most of those are presumed products of Machin's Mills.

Respect?

I have always wondered about that word "respect" in the resolution. It is widely interpreted that the lack of respect referred to the placing of worn, underweight, often counterfeit coppers into the church collection plate. These would have been the most common small-value coins circulating at the time. But if putting debased coppers into the collection plate was considered not respectful, it seems ironic if not hypocritical that they would then use the same debased coppers as host planchets! The reason may come down to profit (or a form of private seigniorage), as selling them at the rate of twelve for a shilling, which would have been the rate for genuine halfpennies in normal times, actually overvalued them by more than a factor of 5 following the Copper Panic of 1789. After the Revolutionary War, a New York shilling was valued at one eighth of a Spanish dollar, so a silver 1 Real piece might do the trick. British shillings were <u>not</u> equivalent to NY shillings as British sterling traded at a premium of 1.33- 2X face when expressed in NY shillings.

The letter *D*

What does it stand for? The most commonly cited speculation is that the script capital *D* appearing on one of the two varieties is an abbreviation for the Latin *denarium*, or penny. This is interesting but I have never liked this theory because references to penny in the English monetary system seem to always use a lower-case *d*. And when listed as a value it should read 1*d*. Eric Newman raised this same doubt in an E-Sylum query back in 2007 and I agree with him. A contemporaneous example of the lower-case *d* usage can be seen on the one penny (1*d*) note issued by the nearby Consistory of the Reformed Dutch Church of Schenectady, Sept. 6, 1790 (edge of note shown below.) Plus, if we are to believe that *D* is for penny then the legend would read "Penny Church Penny." Hmmm.



A second cited speculation (Breen, Nipper, etc.) is that the *D* may represent the initial of a pastor. We should reject this theory as well since the pastor serving at the time of the resolution and of their presumed issuance was John McDonald (served Nov. 8, 1775 – Sept. 1795), preceded by Andrew Bay (1768-1773) and William Hanna (1763-1765.)[2] No *D*'s there. There are also no *D*'s among an extended list of church officers (elders, deacons, and trustees) serving at and up until that time.[3] At least not in Albany. Also, it would seem inappropriate and therefore unlikely to honor so prominently on the face of the token an individual over the church itself.

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[2] *History of the First Presbyterian Church of Albany, N.Y.; Lists of its Officers, and a Complete Catalogue of its Members from its Organization*, J. McClusky Blayney, Albany, 1877.

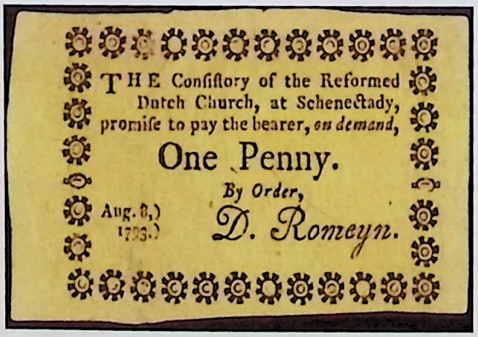
[3] Ibid.

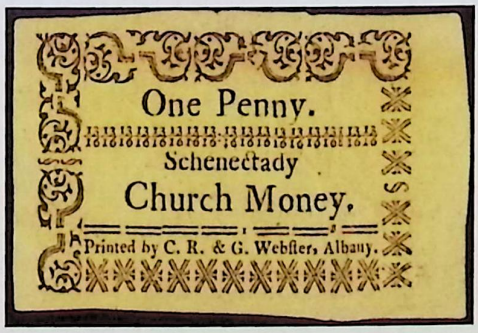
I recall once reading yet another speculation that *D* could stand for *Dutch* as in Dutch Reformed Church. Though it was true that the largest demographic in 1790 Albany was Dutch, the Dutch Reformed Church was an entirely separate denomination from the Presbyterian church, which instead traces its origins to Scotland. So, this doesn't work either, unless the Dutch church *also* issued tokens from the same maker, and there is no evidence to support that. Still searching for *D*'s, the only thing I could find, tenuous at best, was that at its founding in the early 1760's the First Presbyterian Church of Albany was received under the care of the Dutchess County Presbytery. But this stewardship relationship ended in 1775 when the Albany church was transferred by Synod to the New York Presbytery.

So, what else could the *D* represent? For the variety with no *D*, the legend just reads "Church Penny" offering no clue to the identification of the issuer or manufacturer. Perhaps the *D* was added later to serve this purpose? It doesn't seem to line up with anything related to the church, so maybe it is an identifier of the die/punch maker, about whom we know nothing? But to me, it seems too prominent for identifying the maker, and why would they have left it off of half of the output? Could the *D* have been added to distinguish some coppers from others, either by having a different redeemable value or by church membership, e.g. Deacon? The average grade of extant with-*D* specimens is higher- does this signify anything? Did they circulate less? Or *D* could simply stand for *Deus*, or God in Latin, properly capitalized and as good a guess as any … I guess. We will probably never know. But we can absolutely rule out it being a mintmark for Denver or Dahlonega!

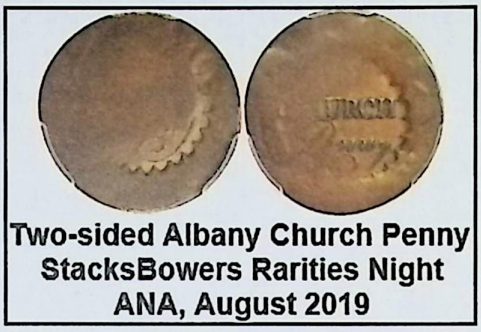
Who made them?

Again, we can only speculate on who was involved in creating these pieces. One member and trustee of the church in 1790 was George Webster. He and his two brothers ran C. R. & G. Webster, a printing firm in Albany and publisher of the Albany Gazette. The Webster firm also printed scrip for numerous local merchants, churches, and even the city of Albany, including the one penny note mentioned on the previous page. If the ACPs were all overstruck on pre-existing coins, the skill set required to make them would have been greatly reduced to that of producing/procuring a single die/punch and hammering it home on a flat anvil. Would a large printing firm have the right skill set/connections to be a candidate? Looking through some of the notes printed by Webster's firm in Newman's *Early Paper Money of America*, I couldn't help but notice the stylistically similar large *D* in the printed signature on the Dutch Reformed Church of Schenectady note shown below. Coincidence or connection?





Die or Punch?


Two-sided Albany Church Penny
StacksBowers Rarities Night
ANA, August 2019

A most interesting specimen appeared in a Stack's Bowers auction last year, the only known non-uniface Albany Church Penny. This piece got me thinking about *how* these were made. I used to think ACPs might be die struck with the reverse die being blank, the reason being that host-planchet detail on the reverse side of all extent specimens is virtually non-existent, and counterstamp-punched coins don't usually look like this. If you examine for example the counterstamp-punched 1767 French Colonies issues, there is always a flat area on the opposite side corresponding to the punch location. This is true in both high grade and low-grade examples. Sometimes specimens even exhibit a bend or a crack in the coin as a result of the strike. Opposite-side undertype detail outside of the punch area remains mostly intact. Chopmarks have the same opposite-side effect on US Trade dollars as they are like small punches. But as the size/diameter of the counterstamp increases to approach that of the coin, as is true for the ACP, this opposite-side smoothing effect grows as well. Since most relief detail is in the center of the coin, the entire opposite side can be effectively flattened, including outside of the punch area.

Clearly this Stack's Bowers specimen is not die struck, since both sides would have required the same die. Since most of the design is incuse, it suggests a punch. But if the first punch strike did such a great job of flattening out detail of the undertype, why did the second strike not wipe out all detail of the first strike? I think the reason is that punches do a better job at wiping out opposite-side *relief* detail as opposed to *incuse* detail, and punch impressions are inherently incuse. In the case of this coin, the first strike was probably unsatisfyingly weak; the coin was flipped over, and the second strike was slightly misaligned with the first one. If you study where on each side the detail is weak, it is consistent with the geometry of the misalignment of the two strikes. Not that we necessarily need a taxonomy for ACPs, but if we did it might be 1-A and 2-A, where A represents a blank reverse. For purists who would treat the addition of the *D* as a rework of the same die, we would have 1-A and 1.1-A. This particular specimen would be a 1-1! Based on the weights reported and the punch analysis, I am of the opinion that *all* of the ACPs were struck over existing coppers and none over virgin planchets and that the makers intentionally chose very worn coppers for host planchets in order to make a nicer product. Although only half of known specimens show definitive evidence of an undertype, on the other, more worn specimens you can almost imagine that there's "something" there.

The First Presbyterian Church of Albany played its own small part in the early history of our country. The church counted amount its early membership Alexander Hamilton, Aaron Burr, and John Jay. The first two of those guys were involved in a famous duel in 1804: Hamilton lost, and the then-pastor of the First Presbyterian Church delivered the eulogy at his funeral, an oration which was largely credited with leading to the end of the practice of dueling.

I realize this short treatise probably raised more questions than it answered, but I was spurred on by something Phil Mossman wrote in his 1993 ANS book: "At any rate, speculation, controversy, and doubt serve us well if they spur us on to further research in this fascinating period of numismatic history!"[4] I welcome anyone else's insights on unraveling the mysteries of this issue.

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[4] Page 270

CAST-ING AWAY YOUR COPPER DOUBTS

(Jeff Rock)

In the Winter, 2017 issue of *C4N,* I wrote about a trip to Colonial Williamsburg and urged readers who haven't gone to make time for a visit. I was set for a repeat visit in March of this year, after the Baltimore coin show – but a virus had other ideas, closing that show and Williamsburg too. There are always silver linings though, and since I couldn't go for an actual visit, I looked at some photos of my trip and reread the article I wrote. Imagine my surprise when I found I had promised a second article – which I had promptly forgot about when something shiny diverted my attention. Squirrel! So, a few years late, here is the promised follow-up article, dealing with the numismatic items actually made at Colonial Williamsburg, at a working foundry that uses only period-appropriate tools and methods of production. To save readers from hunting through their back issues, allow me to reprint my introduction to the foundry, built behind the James Geddy house in that city:

> *The foundry is ably run by Mike Noftsger (nicknamed "Lob" since his face usually takes on the color of a well-cooked lobster after working over the blazing fires used to melt various metals) and Susie Dye, and today turns out spoons, buckles, candlesticks, knobs, bells and other things appropriate for the time, making items in bronze, brass, pewter and silver, many of which are sold in the shops nearby. The process is in-house, literally from start to finish. Scrap metal is heated over a large furnace, the flames not produced by gas but painstakingly started and fed with wood and coal, as would have been done 250 years earlier. The molds are made in the type of sand that would have been available, hand framed in wood, and the tools used in every step of the process are historically accurate. When the metal is melted and reaches the correct color (the only way to tell its temperature in the 18th century) it is poured into the molds, allowed to cool, and then the cast products are broken out, cleaned and polished by hand. Had one of the Geddys suddenly materialized in the foundry he would have been able to get straight to work – though he might be confused by the oddly-dressed people holding up cameras and phones to record his progress!*

While the foundry makes casts of the every-day objects that would have made 18th-century life more palatable, they also occasionally make casts of coins, some of which are available for sale in a few of the small stores found mainly on Duke of Gloucester Street. Sadly – or thankfully, depending on your math skills – Colonial Williamsburg isn't making you pay for souvenirs, food or drink in Pounds, Shillings and Pence once you are inside their living museum, or ask you to figure the trade value of a clipped Pine Tree shilling or an irregularly cut Spanish 8 Reales using an almanac of values and a pair of handheld balance scales. They aren't even asking you to discern between regal and counterfeit halfpence in calculating their value in a transaction. While the chip-reading credit card machines make life a lot simpler than 18th-century shoppers would have had it, I suspect many numismatists would have enjoyed the experience – but probably just once.

But it is the few cast coins that the foundry at Colonial Williamsburg has produced which is the topic of this article. Cast British halfpence make up the majority of the coins

produced by the foundry. Most of us think we know what a cast looks like – but do we really? Let's test that theory out with a little at-home game. Take a look at each of the following eight photographs and "cast" a vote – do you think the coin is a contemporary cast counterfeit or a struck coin that spent some time in the ground or under other adverse conditions, giving it a rough surface? To make it a bit easier those are the only two options we will look at, and we will play fair – the coins will be shown in their actual color, with no digital editing to make them appear any different than they look in hand. You play fair, too and form an opinion for each coin before reading through to the answers which follow.

Figure One: 1734 George II halfpenny (all images courtesy of the author unless otherwise credited.)

Figure Two: 1733 George II halfpenny.

Figure Three: Undated George II halfpenny.

Figure Four:
Undated (1730s)
George II halfpenny.

Figure Five:
1736 George II
halfpenny.

Figure Six:
1770 George III
halfpenny.

Figure Seven: George
III halfpenny, likely
dated 1771 (or
possibly 1775.)

Figure Eight:
1771 George III
halfpenny.

Okay kids, time is up, put your pencils down everyone and hand in your tests to the instructor who will now grade them.

Coin Number One, is a cast counterfeit, made in a brassy alloy, and though it cannot be seen in the photographs is significantly thicker and heavier than a regal copper halfpenny would be. While the cast is well-made, with sharp enough legends, the design details are a little fuzzy and the surfaces have the "waxy" look to them that earlier writers, especially Walter Breen, used as a defining attribute of cast coppers (more on this later.)

Coin Number Two is a regal halfpenny that spent some time in the ground, with raised roughness visible on the reverse, as well as some die flaws in the left obverse field which may be mistaken for remnants of the casting process – and indeed, this specimen came from the late Mike Ringo as a cast coin. As recently as a decade ago pretty much ANYTHING with rough surfaces was routinely called a cast, and many of us who collect counterfeits have had to go back and reexamine our own collections, scratching off "cast" on our envelopes and instead writing in the word "grounder."

Coin Number Three is an easier one to peg as a cast. The brassy alloy is a giveaway, as is the fact that only the obverse die is offset, and the coin is not an off-center strike as would be expected with a die-struck coin. A single misaligned die is certainly possible in a coining press, but this type of error is far more common in cast pieces than it is in struck coinage. The legends and design details here are a bit fuzzy and the letters lack the crisp edges one would see on a struck coin, even in lower grades.

Coin Number Four is also a cast. It is sharper than normally found for cast coins of the era, mainly because it is cast in a pewter/lead metal, which had a much lower melting point than copper or brass. That lower melting point meant the metal cooled quicker, leaving less time for air bubbles to set. Unfortunately, it is also a much more fragile metal, easy to damage and prone to chipping around the edges, as can be seen here. This one may be a cast of a struck counterfeit, though the regal George II issues did not have the best quality control, and the somewhat sloppy legends visible on this one are not guarantors that the coin used to make the casting molds was counterfeit and not regal. As an aside, casts made from counterfeit halfpence are many times rarer than casts made from struck regal coins – this is due more to timing than anything else. Casts were the only way for most people to make counterfeits in the George II years, while into the George III reign small coining presses became affordable, allowing

counterfeiters to move to striking their coins instead. With few struck counterfeits actually produced in the reign of George II it meant that those making casts really had only regal coins – or casts of regals – to use for their molds. There are a number of struck George II counterfeits of course, but the vast majority of these were backdated and produced in the 1770s-1790s.

Coin Number Five is a regal which spent enough time in the ground to become lightly, but uniformly rough. This was the easiest type of coin to call cast with just a quick glance (and was also purchased as such by this writer.)

Coin Number Six is another regal coin that spent time underground. Its diameter and thickness exactly match regal coinages of this year. The surfaces are rough, and again this was called a cast in the recent past.

Coin Number Seven is a grounder that spent a lot of time underground, the surfaces pretty evenly corroded. In addition, there is a small planchet clip at the upper obverse/lower reverse which some might mistake as evidence of a casting port. This was another coin that came from an expert in the series as a cast and has proven not to be. It is, however, a counterfeit and not a regal coin, and is part of the large Young Head family. Counterfeits that are rough are especially confusing to newer collectors – they tend to look cruder than rough regal coins and come on smaller/thinner planchets which might lead to them being called casts. A knowledge of the various counterfeit families is essential here, and with experience you learn which come on noticeably thin planchets (Young Heads, Simians, Flat Struck families among them) and which tend to come on more robust planchet stock (Coin X and Aging George families amongst others.)

Coin Number Eight. Ah, this is where the fun begins. This exact coin was posted to the online non-regal research group asking for opinions. A half dozen members weighed in, and all six considered the coin to be a regal grounder. The main reason given was the sharpness of detail, with especially crisp letters and date numerals, and strong design detail throughout – you can see the seated figure's facial features and the folds in her dress, while the leaves on the branch are all sharp, and surely an 18th-century casting process could not produce a coin with this much detail. And yet, it did. This is a cast coin – and I know it is a definite cast because I was there as it was made. This was produced in Colonial Williamsburg during my 2017 visit, and indeed is one of the exact coins made in the molds illustrated in my article from that year.

As can be seen from the photos in Figure Nine, the casting trees come out of the molding sand rather easily, but they are far from ready to slip into circulation. Each coin is still attached to the casting tree by a sprue, and where that connects to the coin is called a casting gate or port. Depending on the quality of the casting mold and the metal used the sprue might break off and take a small part of the cast coin with it, providing evidence of where the port was located. While the coins on the casting tree illustrated below are all uniformly positioned on each side of the tree, that doesn't have to be the case – the original coin pressed into the mold could have been done in any rotation, meaning the casting port could be anywhere along the circumference.

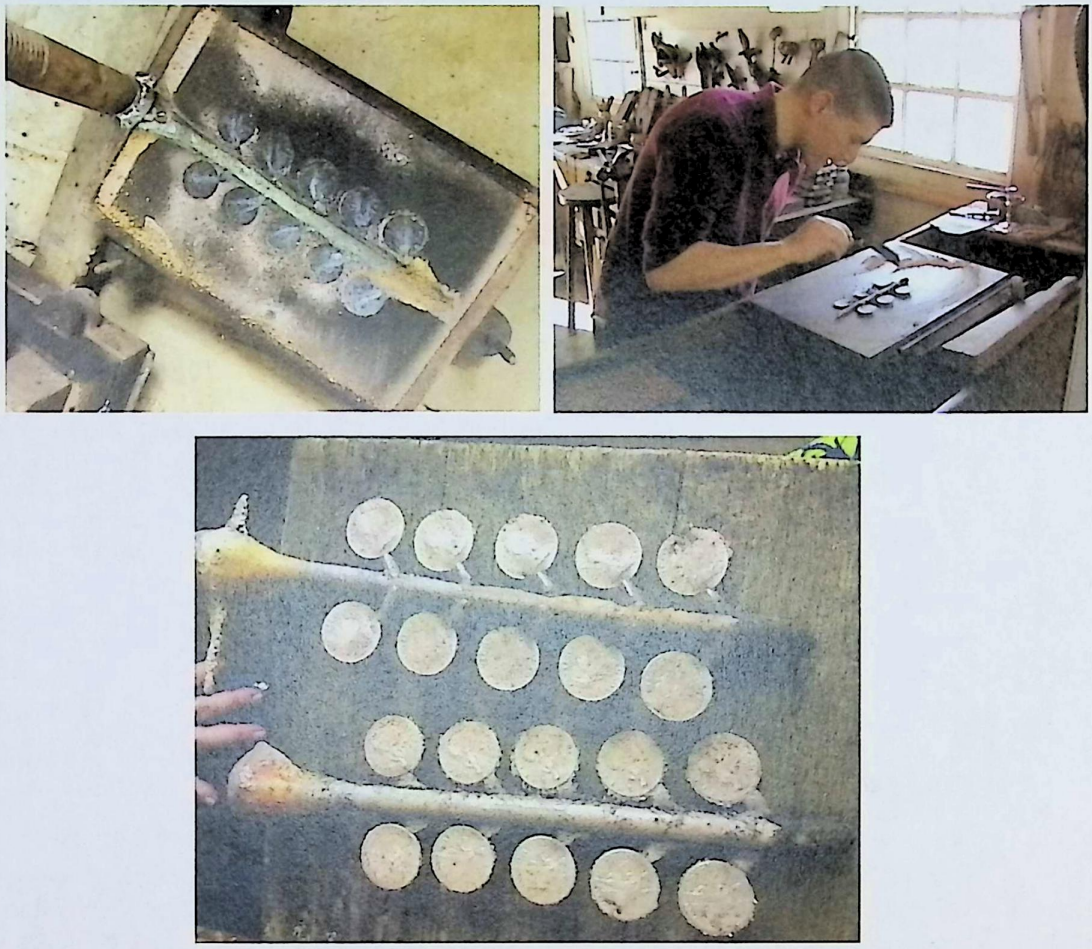


Figure Nine: At top left, one of the casting trees in the sand mold after it had cooled. At top right, Colonial Williamsburg curator and C4 Erik Goldstein brushing away sand after the tree was removed from the mold (photo courtesy of Erik Goldstein.) At bottom, two of the casting trees, each with 10 cast halfpennies still attached. All were made using a single regal 1771 British halfpence in the collection of Mike Noftsger – and as making the molds does not injure the original in any way, that single coin could literally be the progenitor of thousands of cast copies.

When the individual coins are sawed off of the casting tree, there is still work to be done to make them ready for circulation. As can be seen in Figure Ten the flashing (jagged pieces of metal that seeped out in the grains of sand in the casting mold) around the rims and the evidence of the casting port are still obvious, and these would need to be removed with a small, handheld file. That filing would also slightly reduce the diameter of the cast, and file marks would be visible on the edge of the coin where this metal was removed. The entire coin would then be lightly passed over with a wire brush, removing any adhering bits of metal on either side, and the whole coin would likely be wiped or aged a bit before being passed off into circulation. Even though freshly-made and a bit lighter in color due to the brassy alloy, the Williamsburg casts would still compare favorably with pieces in circulation in colonial North America, and they would have been eagerly accepted by merchants and others in areas where there was little or no genuine coin to handle small transactions.

Figure Ten: A pair of cast counterfeits from the same batch at Colonial Williamsburg, each showing evidence of the location of the casting port (lower left obverse), and with extensive flashing around the circumference. Note also the small inclusion at the center reverse of the bottom coin, either a piece of burnt sand from the casting mold or some impurity in the melted metal used.

The fact that the 1771 cast made at Colonial Williamsburg is so good – enough to fool specialists (at least with just a photograph) has some implications for those of us who collect such things (whether in the British series or contemporary cast counterfeits of state coinages.) While more modern casting techniques (especially using centrifuges) can obviously produce better quality casts than 18th-century techniques, the coins made at Colonial Williamsburg shows that casts made by skilled foundry workers in the 18th-century could be extremely deceptive as well – the obvious casts are obvious only because they weren't made by someone with skill or experience. While the Williamsburg casts illustrated above were all made in the 21st-century, they were made using techniques of the 18th-century – the casting molds were filled with the same type of sand that would have been available then, not any sort of modern polymer or resin that could produce casts with sharper detail. The mold frames were made of cast iron and held together with a simple wood and iron clamp, the metal poured into each mold by hand, not forced in with hydraulic pressure or centrifugal force. The fire in the forge used to melt the metal was started with wood, coal was added, and the metal was melted over the exact same type of heat source a colonial foundry would possess. If these contemporary tools and techniques can produce coins that look this good, then we need to examine and dispense with some of the "rules" handed down from earlier collectors for discerning the difference between cast and struck.

One of those rules was dismissed above – rough surfaces. Copper coins in the soil, especially in wet soil, will often become rough or corroded (though this will vary both on the alloy of the copper as well as the location of where the coin was buried.) The cast coins illustrated above have surfaces that are no worse – and sometimes even better – than the

grounder examples also illustrated. While surface quality can certainly be circumstantial evidence, if that is the only thing one has to go on it is not enough to brand a coin as cast. Indeed, cast objects do not necessarily have rough surfaces once they are cleaned up, as can be seen in the illustration below – all objects on the table were cast at the Colonial Williamsburg foundry, using original objects in the museum collection to make the molds (and most are for sale on site – a far cry better looking and more durable than the cheaply-made products one normally sees today. The objects made in the 18th-century were meant to last generations (and many still exist today), not to be tossed in the trash a few weeks or months after purchase.

Figure Eleven: All of the objects on this table were made by casting at Colonial Williamsburg.

Sharpness is also a suspect test. While a cast will not be as sharp as a freshly struck coin, right off the press, that is seldom what we are dealing with in 18th century coinage! As seen above, the Williamsburg cast 1771 halfpenny is actually sharper than some of the struck coins also illustrated. A cast will never look mint state, but it can certainly look like an evenly worn VF or EF coin, with some minor surface issues. Indeed, if the coins in Figures Seven and Eight above were laid side-by-side and a group of viewers were told that one was struck and one was cast, it's likely that more people would choose the wrong examples for each category.

The "ring test" is also offered as a way to determine whether a coin was cast or struck. One gently taps the edge of a suspect coin, and if there is a long, sustained ringing note then the coin is good, and if there is more of a dull thud or a very shortened note, the coin is cast. While this test is sometimes useful, it is also sometimes not. The 1771 Colonial Williamsburg cast illustrated above rings like a bell – and that phrase should probably be underlined. Like a bell. How are bells made? They are cast. What do they do? Ring. The note sounded when tapped would depend on the alloy of the coin – the Williamsburg cast is brassier in composition, and the note is lower, but it would take someone with perfect pitch to quantify the difference. A thud sound would indicate more lead, and the ring test is useful in determining that, though there are struck copper pieces with poor annealing that do not ring, and there are struck coins that are grounders which have corroded enough to disrupt the ring as well.

We mentioned that casts would need the port and flashing metal filed down, and those file marks are certainly visible on the edge of the Williamsburg cast, but the presence or absence of such marks cannot be considered definitive proof. File marks could be buffed away from a coin before it enters circulation, and they would definitely disappear as the cast was

handled and worn down. Likewise, there are genuine, struck coins and medals that have file marks on part of the edge, maybe to remove a bit of corrosion or repair some damage, maybe just random impairment.

Specific gravity tests have also been described as a way to discern the difference – and they can certainly be useful if a cast is in lead, higher zinc content brass, or an alloy that is markedly different than copper. But the copper used for regal and counterfeit struck pieces was seldom uniform, and there is some degree of alloy in them, which would affect their specific gravity, more so for the counterfeits than the issues of the Royal Mint, but even regal pieces have a wide range of color, suggesting slightly different copper alloy. As far as I know there have been no tests done to determine what effects corrosion or surface roughness on buried coins could have on specific gravity, especially if that corrosion causes chemical reactions like the green spots seen on Figure Seven, above.

The "waxy" look mentioned in the description of Figure One was often used as proof in the past – and it is a useful bit of circumstantial evidence, but nothing more. One of the casts illustrated above has that look, the others do not – and coins can be cleaned, polished, have wax applied, or otherwise altered so that the surfaces of a struck piece could easily take on a similar look.

A more accurate – but not infallible! – way to tell if a coin is a cast or a regal grounder is to place the one being questioned directly on top of a known regal issue. If the diameter and thickness of the planchet are identical, then the coin is almost certainly going to be a regal – cast copper and brass will shrink slightly as it cools (which is obviously not something that happens with struck coins), and the diameter will be slightly off, even if the casting mold were made by a regal coin. The thickness of the planchet is another possible tell, and while the Royal mint halfpence did have the minor variations expected for 18th-century technology, they are far more uniform than cast issues. The Royal Mint did not have the technology (or desire) to produce copper coins of absolutely uniform thickness and weight. The thickness of the strip of copper that planchets were cut from could vary slightly, which means the weight would as well. C. Wilson Peck's, *English Copper, Tin and Bronze Coins in the British Museum 1558 - 1958* (second edition, 1964), gives a weight range of George III halfpence from 140.9 to 167.9 grains, with an average of 153.4 grains, this tabulated from the mostly mint-state examples in the collection of the British Museum. Peck also noted a diameter range of 28.5-30 mm for the same coinage, though my experience has been slightly less of a range, with those at the 30 mm mark being pieces that were struck more than once, thus expanding a bit more. The Royal Mint did have standardized planchet cutters for their halfpenny planchets, and that gives a minimum diameter possible for any copper they issued (excepting coins struck on clipped planchets) – the diameter of the planchet itself, plus a small amount of spread from being struck by the dies. Anything smaller than that minimum diameter cannot be a Royal Mint product – it could be a cast, or it could be a counterfeit struck on a planchet that was made with a cutter other than the one used by the Mint.

For the purpose of comparison, I pulled a regal 1771 British halfpenny out of my collection, a circulated example in VF condition to use as a basis of comparison. Even though the cast counterfeit was never actually circulated it presents as lightly worn – likely because the coin used to make the molds was not an uncirculated specimen. The struck, regal coin measures 28.75 mm on the vertical axis and 28.37 on the horizontal – these were not struck with a collar and metal spread would be slightly different in all directions. The regal piece is

2.03 mm thick at its highest point, and weighs 151.47 grains, all measurements within the ranges given by Peck.

The Williamsburg cast counterfeit is slightly, but noticeably different in measurement. Its diameter is 28.59 mm on the vertical axis and 28.11 on the horizontal, smaller than the regal coin (and the vertical measurement smaller than any regal coin in Peck), while it is 2.11 mm thick at its highest point, a bit thicker than the regal. It weighs 144.03 grains, a good 5% less than the regal coin, which is likely due both to the slightly smaller planchet as well as the alloy used – brass contains zinc (and often other metals, including tin), which weighs less than copper.

But we caution that weight difference alone should never be a determining factor – as can be seen by the range given in Peck above, this Williamsburg cast still weighs more than the lightest regal, struck issue in the British Museum. There are also brassy casts that weigh more than regal coins, the extra weight because they are noticeably thicker than a regal coin, which can easily be seen when laying the two types on top of each other. While the cost of metal was certainly a factor in making counterfeit coppers, it was not the determining factor. A counterfeiter could strike (or cast) halfpence that were routinely heavier than a regal coin and still make money, since a regal never contained a full halfpence worth of copper. The Crown made a profit on every copper coin struck, and many counterfeiters would have been happy making the same – but of course they could make even more profit by lessening the amount of copper they used, which is why some of their wares weigh half (or less) what a regal coin would, though this is more often the case with struck coins than with casts.

The metal used in the Colonial Williamsburg foundry is the same type that would be used in an 18th-century facility – bits and pieces of whatever was lying around, including broken objects that couldn't be mended and scraps from previous work. All was tossed into a crucible and melted down, with no testing done of what each scrap was – which means that every batch would be a slightly different alloy which would result in slightly different end results. One alloy might cool faster and have less shrinkage, another may flow more smoothly and result in a sharper finished product, etc.

As certainly happened in the 18th-century as well, there were times when things didn't go as planned. Curator Erik Goldstein notes:

> *Back in 2012 we attempted to cast a Revolutionary War era bronze "Six Pounder" cannon using a reconstructed 18th c. furnace we built ourselves. Well, on 24 May 2012, the day of "the pour," we unknowingly had a big problem – a HUGE crack opened up within the furnace allowing three or four hundred pounds of molten metal to seep into the brickwork. So, when we knocked the plug to fill the mold, there was only enough to pour half a cannon! It was a true, soul-deflating WTF moment. The red stuff is what's left of the mold once we broke it away to get at the casting. While such an epic fail totally sucked, the partial casting was carted off and cut up to be re-melted & cast into other things by the Geddy Foundry. Our coins came from some of this metal – from cannon to counterfeit! Pretty friggen cool, eh?*

Goldstein notes, tongue-in-cheek, that this also means that the counterfeits produced at Williamsburg can thus also be considered "gun money." The waste-not, want-not approach

shown here is exactly what would have happened 250-300 years ago, the metal would be reused to make something else, and a lesson would be learned from the entire experience.

Figure Twelve:
The "half cannon" cast in May 2012. Bad news for military buffs, great news for numismatists, as the metal was recycled into the cast counterfeits shown above. Photo courtesy of Erik Goldstein.

While this article is focused on cast British halfpence, these aspects carry over into casts of colonial coinages as well – and the same tests outlined above should also be performed. When the late Mike Ringo's collection was sold at auction there were several group lots that were offered as examples of cast state coppers, Voce Populi coinage, and other issues. This writer examined each of those lots in person and felt that in most cases not even half the coins in them were actual casts, while the rest were grounders. Examining them through the plastic flips added a bit of uncertainty, of course, but the same opinion was expressed by other potential bidders. Clearly these coins – and all other colonial pieces sold as casts in the past – should be reexamined in light of the above, and it is quite likely (as was the case with the counterfeit British and Irish copper coinage) that many pieces called cast will instead be found to be genuine coins with surface issues from being underground, some for a very long time.

While cast halfpence are the most-produced coins at the Colonial Williamsburg foundry, they weren't the only ones. In 2006 Mike Ringo visited Williamsburg and they tried their hands at producing a very small number of cast counterfeit Spanish silver Eight Reales. These were dated 1760, from the Mexico City mint, were light weight, and somewhat ovoid in appearance, but still deceptive enough, especially with sharper legends and design details than one might expect from a cast coin. Being well-versed in what happened to many silver Eight Reales in early North America, a couple of these casts were cut into Two Reales bits using nothing but handmade, period-style tools and surprisingly little force – though the liberated bits tended to fly off the anvil with great force.

For those of you who are intrigued enough about these "new-old" casts, they are available for purchase in some of the shops at Colonial Williamsburg. At the time of this writing they are still closed, though by the time of publication that may well have changed. The Lasser Gallery space has been completed but is currently empty. The coins, tokens and medals that make up the phenomenal collection (mostly given or purchased by Joe Lasser and his family) will be on permanent display in this gallery – making it a must-see for any reader of this newsletter! Because of the pandemic the timing isn't certain, and while it is hoped that

the coin displays will be up in late 2021 it might be early 2022 before they are completed – if you are interested in going, check their website for updates. For those who attend the C4 convention in Baltimore, adding a few days before or after the show to head to Williamsburg is a wonderful use of time – it's a 3-hour drive through some beautiful country (and there are plane and train options available too.) It's really an experience like no other.

Figure Thirteen: At top, a 1760 Mexico City Mint silver Spanish Eight Reales, cast in silver at Colonial Williamsburg in 2006. At bottom a cut Two Reales made from one of these casts, and a cold chisel of the sort that would have been used to cut these larger silver coins into smaller wedges (the chisel itself is a Williamsburg reproduction, made using period technology – there is no running to Home Depot for this group!). Coin pictures of Mike Ringo's examples, all images courtesy of Erik Goldstein.

JOHN LAW COPPERS 1719-1734: AN UPDATED CENSUS (2020)

(Martin L. Smith)

The coins known as "John Law Coppers" in colonial American circles are known as *Buste Enfantin* coins in France. They were struck in copper or brass, and in three sizes. The largest, the sol, measures 28-32 mm. Some of the early *Sol Buste Enfantin* issues (1719) utilized large 32 (and even 33 mm) planchets, while later years (1722-1734) saw a reduction in size and weight. The second size, the half-sol, measures 25-26 mm in diameter. And the smallest coin, the liard, measures 21 mm in diameter. They all show a child-head bust of Louis XV (age 9) on the obverse and a *fleur-de-lis* design on the reverse.

Early New Orleans and Louisiana settlement by the French took place in 1719-1723, lured by promises of great wealth. John Law told tales of great riches in the New World to attract investors to his enterprises. His monetary schemes would lead to economic calamity in 1720, known as the infamous "Mississippi bubble."

I have maintained a census of surviving John Law Coppers using the internet. Here, the coins are grouped by the issuing mints, with the number of counted examples for each. Where applicable, rare varieties are indicated. The numbers given are from counting 410 sols (30 mm), 439 half-sols (25 mm), and 217 liards (21 mm.) Since the 2018 Census, many more die varieties have been entered, and math extended. Riom and other rare mints are included.

The boy king Louis XV of France (in royal purple). Coronation procession at Reims Cathedral. Copperplate engraving by Cochin, Paris, 1745.

Natives of North America, west and east of the Mississippi River, respectively. The Mississippi River was of utmost importance to French colonization of the New World.
Copperplate engraving by Middleton, London, 1799.

1719-A copper Sol of the Paris mint (30 mm.) Enlarged, floret engraver mark (Georges Roettiers) just before the date on the reverse. Clover mint director (Jean Faubert) mark at 5:00 on the obverse. The markings are called *differents* (in French.) They can be used to help identify a coin. Mintmark A at 6:00 on reverse.

Date/mintmark/type/diameter	Observed frequency
1719-A sol 30-31 mm (floret and clover)	23/410
1720-A sol 30 mm (floret and clover)	2/410
1719-A half-sol 25 mm (floret and clover)	2/439
1720-A half-sol 25 mm (pomegranate and ermine)	14/439
1721-A half-sol 25 mm (pomegranate and ermine)	55/439
1720-A liard 21 mm (not noted)	1/217
1721-A liard 21 mm (pomegranate and ermine)	3/217

Metz Mint

1719-AA Metz mint sols. The ermine mark at 5:00 on the obverse is the mark of engraver Pierre Pantaleon. The reverse comes in two varieties. Mint Director Laurent Barot placed his *gonfanon* (pennant) mark on the reverse at either 4:00 or 10:00. Mintmark AA is on the reverse at 6:00.

Date/mintmark/type/diameter	Observed frequency
1719-AA sol 29-32 mm pennant at 10:00 (ermine 5:00)	10/410
1719-AA sol 29-32 mm pennant at 4:00 (ermine 5:00)	6/410
1720-AA sol 29-32 mm pennant at 10:00 (ermine 5:00)	8/410
1720-AA sol 29-32 mm pennant at 4:00 (ermine 5:00)	0/410
1720/19-AA sol 29-32 mm pennant at 10:00 (ermine 5:00)	2/410
1719-AA half-sol 25 mm ermine at 5:00 (pennant 10:00)	16/439
----------ermine at 6:00	2/439
1720-AA half-sol 25 mm ermine at 5:00 (pennant 10:00)	48/439
----------ermine at 6:00	2/439
----------ermines at 5:00 and 6:00	4/439
1720/19-AA half-sol 25 mm ermine at 5:00 (pennant 10:00)	4/439
1720-AA liard 21 mm pennant at 6:00 (no ermine)	4/217
1720-AA liard 21 mm ermine at 6:00 (no pennant)	5/217

* The use of bold indicates previous publications relevant to the variety(ies) at hand. Highlighting indicates variety(ies) shown here.

1719-AA sols large planchet (32 mm) and smaller planchet (29 mm) varieties appear distinctive. The smaller size is rarer.

Rouen Mint

1720-B sol (30 mm) of the Rouen mint. All Rouen mint issues are scarce to rare. This example is a yellow brass color.

Date/mintmark/type/diameter	Observed frequency
1719-B sol 30 mm	3/410
1720-B sol 30 mm	4/410
1720-B half-sol 25 mm	6/439
1722-B half-sol 25 mm	4/439
1723-B half-sol 25 mm	4/439

Strasbourg Mint

Half-sols of the Strasbourg mint (25 mm.) Left, 1719-BB half-sol D above curl and D after curl varieties. Middle, 1720-BB half-sol D above curl and D after curl varieties. Right, 1720-BB half-sol with closed 2 reverse (rare.)

Mint director Jean Valentin Begerle mark (heart) located at 5:00 on obverse. Mint engraver mark (open six-point star) at 11:00 on reverse. Mintmark BB is at 6:00 on the reverse.

Date/mintmark/type/diameter	Observed frequency
1719-BB sol 30 mm (D above curl)	11/410
1719-BB sol 30 mm (D after curl)	9/410
1720-BB sol 30 mm	2/410
1719-BB half-sol 25 mm (D above curl)	5/439
1719-BB half-sol 25 mm (D after curl)	6/439
1720-BB half-sol 25 mm (D above curl)	25/439
1720-BB half-sol 25 mm (D after curl)	28/439
1720-BB half-sol 25 mm closed 2 reverse	2/439
1720-BB liard 21 mm	68/217
(1720-BB) liard obverse brockage	6/217
1720-BB liard inverted BB engraver error	2/217
1721-BB liard 21 mm	5/217
1721/20-BB liard 21 mm	1/217

1719-BB half-sol (25 mm) is scarce.

1719-BB sol (28 mm) showing the distinct high head placement of the Strasbourg mint. The valentine is the mint director mark of Jean *Valentin* Begerle. On this example, the distance between V in XV and D in DEI is 7 mm. The legend spacing was adjusted to accommodate the high head.

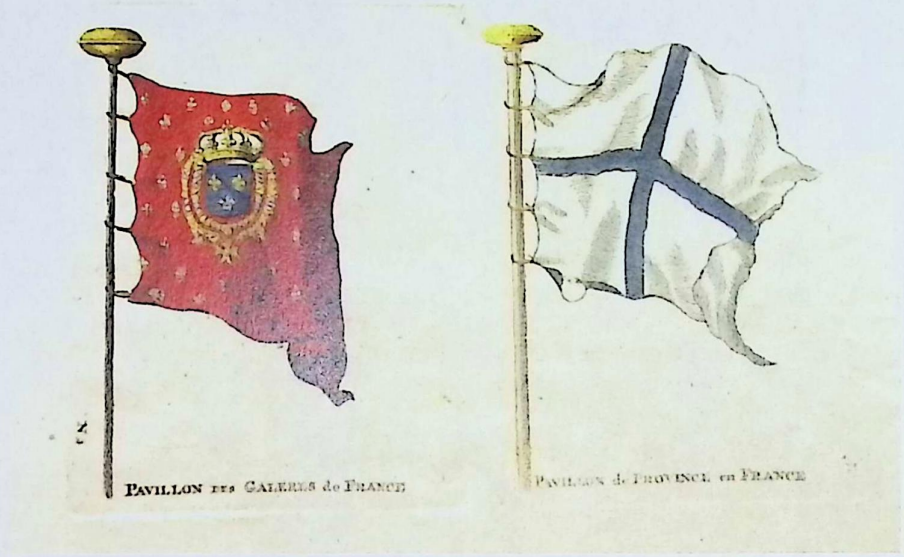
1720-BB half-sol "Broken A-punch variety" (25 mm.) The broken A is seen on both obverse and reverse.

Besancon Mint

The addorsed CC mint mark of the Besancon mint.

Date/mintmark/type/diameter	Observed frequency
1719-CC sol 30 mm	5/410
1720-CC half-sol 25 mm	3/439
1720-CC liard 21-22 mm	36/217
1720-CC liard VX variety 21-22 mm	1/217
1721-CC liard 21-22 mm	6/217
1721-CC liard VX variety 21-22 mm	1/217

La Rochelle Mint



French nautical flags, by Mortier, 1719, Amsterdam. Copperplate engraving.
La Rochelle was a major Atlantic port in France.

1723-H demi-sols of the La Rochelle mint. There are two obverse die varieties.

Date/mintmark/type/diameter	Observed frequency
1722-H sol 30 mm	4/410
1722-H half-sol 25 mm "acorn above truncation"	3/439
1722-H half-sol 25 mm "acorn at truncation"	2/439
1723-H half-sol 25 mm "acorn above truncation"	3/439
1723-H half-sol 25 mm "acorn at truncation"	2/439

Bordeaux Mint

1723-K half-sol of the Bordeaux mint (25 mm.) There are two obverse die varieties. The variety with the stop after DEI resembles 1722-K issues. An obverse die of 1722 may have been used in 1723.

Date/mintmark/type/diameter	Observed frequency
1722-K half-sol 25 mm	20/439
1723-K half-sol 25 mm (no stop after DEI)	5/439
1723-K half-sol 25 mm (stop after DEI)	2/439

Perpignan Mint

1722-Q Perpignan mint sol (30 mm.) The inverted scallop shell appears at 5:00 on the obverse. It is the mint director's mark. The lily engraver mark appears just before the date. Mintmark Q is seen at 6:00 on the reverse.

Date/mintmark/type/diameter	Observed frequency
1722-Q sol 30 mm, lily	22/410
1723-Q sol 30 mm, lily	85/410
--------3 over 2 overdate, lily	2/410
--------engraver mark below bust, lily	2/410
--------hat instead of lily	1/410
1724-Q sol 30 mm, lily, inverted V for A in FRANCIAE	4/410
--------hat instead of lily, A in FRANCIAE	2/410
1725-Q sol 30 mm, hat left of date	17/410
1725-Q sol 30 mm, hat right of date	1/410
1726-Q sol 30 mm, hat left of date	4/410
1726-Q sol 30 mm, hat right of date	3/410
1728-Q sol 30 mm, hat left of date, LUDOUICUS	4/410
1729-Q sol 30 mm, hat left of date	1/410
1734-Q sol 30 mm, hat left of date, scallop shell at 6:00	6/410
1723-Q half-sol 24 mm (small planchet)	21/439
--------"filled Q" variety	3/439
1724-Q half-sol 24 mm (small planchet; inverted V for A in GRATIA; die crack below G of GRATIA)	5/439

1725-Q Perpignan mint sol, hat to the right of date. Rare.

Reims Mint

1719-S Reims mint sol of the LaHaye type (1719 and 1720.) The diamond mark of engraver Pierre LaHaye is located on the reverse, just before the date. The mintmark S is located at 6:00 on the reverse.

1720-S Reims mint sol of the Guiquero type (1720 and thereafter.) Louis Guiquero placed his ermine engraver mark below the bust. Mintmark S is located at 6:00 on the reverse.

Date/mintmark/type/diameter	Observed frequency
1719-S sol LaHaye type CUS 30 mm	32/410
----------XX or VX error corrected	2/410
----------CVS variety	2/410
----------CUS/CVS variety	1/410
1720-S sol LaHaye type 30 mm	61/410
----------XX error and corrections thereof	15/410
1720-S sol Guiquero type 30 mm	59/410
----------extra ermine at 12:00	1/410
1720-S half-sol Guiquero type 25 mm	111/439
1721-S half-sol Guiquero type 25 mm	31/439
1721-S liard 21 mm "beaded crown reverse"	31/217
1721-S liard 21 mm "5 bars crown reverse"	47/217

Upper panel, Pierre LaHaye's corrected error is scarce on 1720-S sol issues. Lower panel, the same or similar error on a 1719-S sol issue (very rare.)

1721-S Reims mint liards (21 mm) come in at least 2 varieties. The "beaded crown" variety and "5 bars in crown" represent 2 reverse dies. Approximately equal in rarity.

Other Mints

1720-Pau (cow) half-sol (25 mm.) The fleur mark is the mark of mint director Le Sieur d'Inval. The cow is seen on the *Mines of Bearn* copper sols 1721-1728. Possibly unique.

1723-O Riom mint sol (28 mm.) The pinecone at 12:00 on the obverse is the mark of mint director J.F. Coste Dumesnil. The clover at 5:00 is the mark of engraver Jean Villa.

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1. Gadoury, Victor, *Monnaie Royales Francaises*, Monte Carlo, Franz Druckerei und Verlag, 1986.

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5. Smith, Martin L, "Mark of Royalty and Coins", The Numismatist Oct 2010, pp. 51-53.

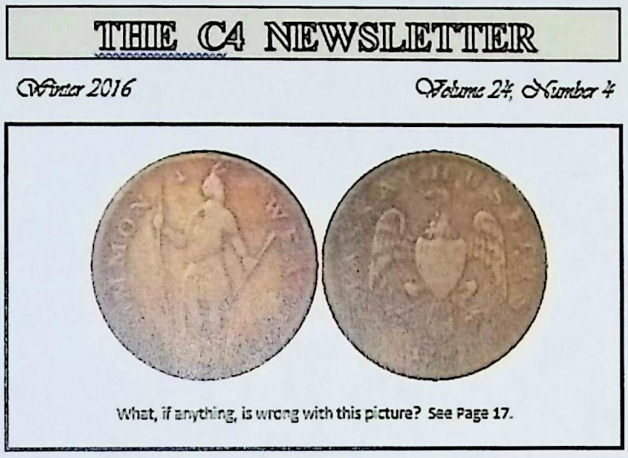
6. Rock, Jeff, "Unpublished overdates in the John Law copper series", *C4N*, Summer, 2018, pp.19-32.

7. Smith, Martin L, "John Law's Copper sols: Pierre LaHaye, engraver at the Reims mint", *C4N*, Spring 2018, pp.10-11.

THE (COUNTERFEIT) ELEPHANT IN THE ROOM

(Jack D. Young)

The last article I wrote for this publication was about the 1787 struck fake Massachusetts "4-C" half cents and it managed to claim the spot for the front cover! Since that article back in the Winter of 2016 I actually added another genuine TPG (Third-Party Grading [Service]) certified example of these to my growing "Dark Side Collection", and the research has continued with additional types added to the census of deceptive counterfeits including a struck silver D:G REX Hibernia "pattern" and the latest add, the (1694) Elephant Tokens.



Just a brief introduction for this latest "variety"- I had the opportunity to discuss and review several interesting "coins" during the 2019 EAC Convention in Dayton which Ray Williams and I co-chaired (the 3rd unofficial co-chair and probably hardest working member was my better half Laura.) One of the examples I reviewed in-hand was a counterfeit "Hodder 2-B" elephant token "discovered" by my friend, fellow EAC'er and early copper specialist Kevin Vinton. Kevin told me there were several others like it with many in TPG genuine holders, sold through different auction venues but asked I hold up on any further discussion as he continued his research.

Author's "discovery" example

As a point of reference, I include images describing the dies and die combinations known for the series according to Michael Hodder:[1]

Obverse dies:

Both obverse dies were made with the same punch, so the Elephant is the same in both cases. The only difference is in the centering of the elephant in relation to the die's edge.

- Obverse 1. The elephant's tusks are distant from the border of the token.
- Obverse 2. The elephant's tusks are very close to the border of the token

Reverse dies:

- Reverse A. The saltire cross, that is, a cross with intersecting diagonal lines in the form of an X in the center, dagger in the upper left quadrant of the shield.
- Reverse B. The plain cross, dagger in upper left quadrant of the shield. In the legend recutting can be seen in the D in GOD.
- Reverse C. The saltire cross, that is, a cross with intersecting diagonal lines in the form of an X in the center, dagger in the upper right quadrant of the shield.
- Reverse D. Inscription is: LON [six-pointed star] DON [six-pointed star]
- Reverse E. Carolina reverse with PROPRIETERS.
- Reverse F. Carolina reverse with PROPRIETORS.
- Reverse G. NEW ENGLAND reverse.

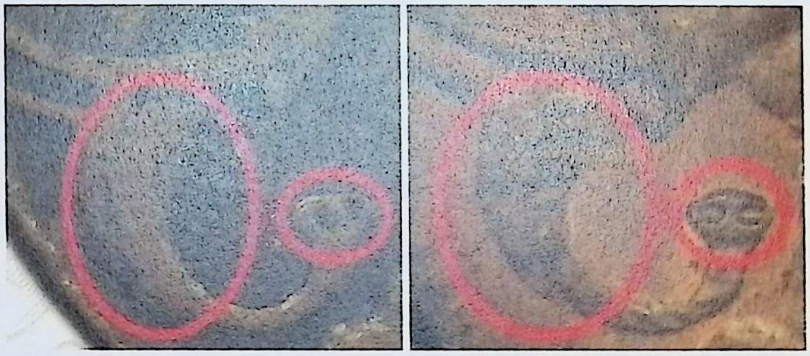
Die Combinations

- 1-A. Thin planchet. Rarity 7-
- 1-C. Thin planchet. Rarity 7+
- 1-E. Thin planchet. Rarity 7
- 2-B. Thick and thin planchets. Rarity 4
- 2-D. Thin planchet. Rarity 7-
- 2-F. Thin planchet. Rarity 6-
- 2-G. One thin planchet and two thick planchet specimens known.

Hodder mentions a 2-B on a very wide planchet of 30.7mm and another with fire gilding, both were struck on cast planchets and were in the Norweb sale as lots 1232 (wide planchet) and 1233 (gilt.)

After a couple of months passed, I became curious and Kevin and I spoke and decided to post the topic in our counterfeit focused Facebook Group ("Dark Side") and start the discussion. Kevin included images of several like examples and we developed comparison images to genuine ones with the differences or "tells" to aid in attribution of others "out there" (differences in RED.)

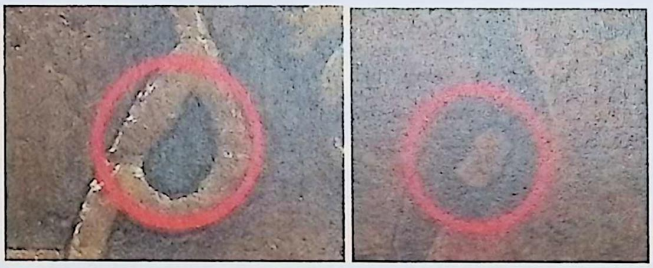
Obverse omparison to a known genuine example on the right. (courtesy PCGS.)



"Trunk" differences (genuine example on right)

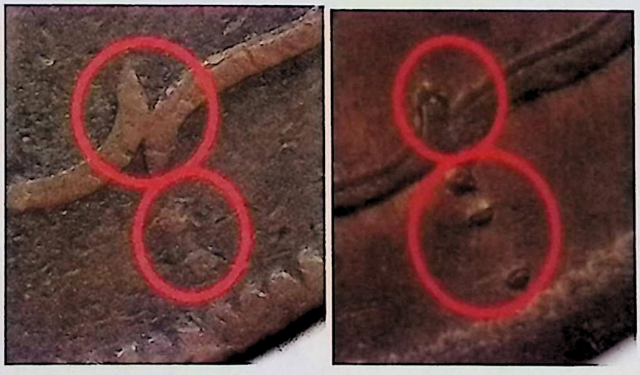
"Feet" differences (genuine example on right)

Rev comparison to a known genuine example on the right (courtesy PCGS)



Right side (under "R") "opening" differences (genuine example on right)

Left "colon" differences (genuine example on right)



Right "colon" differences (genuine example on right)

Through the discussions and with additional research with a number of members participating in the search the list grew to 6 (the earliest from 2005), including one member's CAC stickered example! This was one of those ironic situations where he added images of his to the discussion and we had to tell him the bad news and confirm his also as counterfeit!

EF45 CAC example (returned to TPG)

As luck (or perseverance) would have it I found another interesting example listed for sale in a current at the time Stack's Bowers auction listed as a "***struck copy***"- this high grade version matched exactly the other counterfeits and was in the highest "state of preservation" we had seen to date. I was actually the under bidder in the auction as the bids hit $900.00 and exceeded my threshold of pain! Notice the common marks (in white") with my example!

" Struck copy" image courtesy Stack's Bowers. (See larger image, below.)

I posted this example and comparison images as a continuing discussion in my group and another friend stated it reminded him of an article in the Numismatist written by Eric Newman back in the 60's. I immediately went to the website of the portal in his name (Newman Numismatic Portal) and started my search. The results were quick and the article available

there and entitled "AN ELEPHANT TOKEN NEVER FORGETS - FORGERY"; images as follows:

Impact Dies in Modern Counterfeiting

AN ELEPHANT TOKEN NEVER FORGETS – FORGERY

By

Eric P. Newman, A.N.A. No. 4624

colon falls between the left bottom colon and L, whereas in the known type it intersects the first O in LONDON. (3) In the "new variety" the base of P has an irregular bifurcation sharply cut into the die, whereas in the known type the base of the P is horizontal and bifurcation to various degrees results from the radial expansion of the planchet during striking, leaving a rising slope between the base outline and the bifurcation. (4) In the "new variety" the base of the first R has a sharply cut die bifurcation, whereas in the known type there is a rising slope from the base to the bifurcated elements. (5) In the "new variety" the cross is not lightly striated, as it is in the known type. (6) In the "new variety" many of the teeth on the border are sharply pointed on the inside edge and are distant from the to America in the last three years.

The accompanying table raises a "red" warning flag in several important particulars. How can there be a brilliant red proof made in the 17th century? How can each coin have a different obverse-reverse relationship if the "new variety" is a normal production from dies fixed in position? How can reddish areas be found on coins, purportedly 250 years old, which also have very dark areas, unless artificially colored or tampered with? How can six of a "new variety" simultaneously appear after almost three centuries? Why do worn coins have square edges? Why do five of the coins have almost identical weights when the previously known pieces vary substantially in weight, whether in the thick or thin planchet categories?

Forged token

Image courtesy Newman Numismatic Portal

What an amazing find! In the research of all of the current deceptive struck counterfeits I have been involved in (over 25 different denominations/ varieties to date) a main focus is always to find the source coin. What is different about this "variety" is that the source example doesn't appear to be a genuine coin but instead a struck copy (and not necessarily the latest Stack's example) attributed back to 1965!

And giving Newman his due, he had also called out some deceptive Colonial counterfeits in the late 70's, again in *The Numismatist*. One of those showed up in a TPG holder and later matched to Newman's images and proven counterfeit in-hand (I wrote a *Coin Week* article on that one, summarizing that research.[2])

Shortly after the Stack's Bowers auction, I ran across another example for sale in a small local auction venue. This one matched the attribution points of the others and was holdered in an old PCI slab. Internet searches show this one sold 6 times in a period from 2013 through 2019, apparently not finding a happy home. Notifying the auction house of the status of this one they agreed to pull the listing and stated they would forward my contact information to the consignor but I never heard anything from that - just waiting to see it show up in another venue.

Image from an internet search

The TPGs (except the defunct PCI) and the auction houses were all made aware of these counterfeits with certs being deactivated or removed including CAC, so it was quite surprising to receive a note from my friend and colleague to look up a recent certed elephant token and see the Stack's "struck copy" TPG certified as one of the finest known of the variety!

TPG MS Certified (Stack's Bowers "struck copy")

Again, the TPG was notified and the cert removed but the "coin" is still out there in the slab as far as I know, just waiting to make its next appearance…

As follow-up I have (like in many other summary articles) created a time-line of the examples we have documented and include it here; this helps determine the actual number of examples we have seen to date minus the repeats (9 in total counting Newman's!)

Summary timeline:

1) Feb 1965 Newman Numismatist Article Example – **possible source coin?**

2) Jul 2005 (TPG certified) sold thru auction house

3) May 2008 (TPG certified) sold thru auction house

4) Oct 2008 (TPG certified) sold thru auction house

5) Aug 2011 (TPG certified) listed thru auction house - **same as # 3**

6) Nov 2011 (TPG certified) sold thru auction house

7) Jan 2012 (TPG certified) sold thru auction house - **also same as #3**

8) May 2012 (TPG certified) sold thru auction house

9) Sep 2012 (TPG certified) sold thru auction house - **and again #3!**

10) 2013-2019 PCI certified example sold over again in small venues

11) Dec 2018 TPG certified, private sale

12) Feb 2020 raw "struck copy" sold thru auction house

I can again report this investigation has been a collaborative effort with several EAC/ C4 members instrumental in the sharing of pics and info in the effort to "get the word out," and I would like to thank you!

Unlike my other articles it is easy to draw conclusions about what is real or what is "Memorex", since the source and struck clones are ALL counterfeits! And as in my previous article here I would ask that the membership be on the look-out for other duplicate examples, as this one should be a pretty easy one to spot noting all the obvious differences as Mr. Newman spotted roughly 55 YEARS ago!

And if you do cross paths with this "elephant" please take note and REPORT it, as **the truth is out there**! Best, Jack. (Jack D. Young, C4, EAC 5050.)

[1] Michael Hodder, "The London, Carolina, and New England Elephant Tokens," in *The Norweb Collection: Part 1 Early American and U.S. Coins,* a public auction sale of October 12 and 13, 1987 in New York City by Bowers and Merena Inc., Wolfboro, N.H.: Bowers and Merena, 1987, pp. 357-362 with an introduction and lots 1227-1237 (on p. 10 of the catalog L. Arlin, R. Bagg, M. Hodder, D. Bowers, R. Merena and T. Becker are listed as the catalogers.) Accessed at https://coins.nd.edu/ColCoin/ColCoinIntros/ElephantDies.html on July 10, 2020 (*The Coins of Colonial and Early America*, University of Notre Dame, Dept. of Special Collections, curated by Louis Jordan.)

[2] The article can be accessed at the Coin Week website: https://coinweek.com/counterfeits/struck-counterfeit-coin-week-1723-silver-dg-rex-hibernia/.)

Early American Coppers

If you have an interest in Early American Copper Cents, Half Cents, Tokens, Medals etc., Please visit our web page and consider joining this prestigious Club.

Penny-Wise-Our award winning Quarterly Journal
EAC Website-Exclusive Member Section
References, Videos, Club Activities
Annual Convention-Members meet every spring to share information, interests and friendships
Region 8 Email Publication-Member information in an easy to read weekly blast
Copper Notes, Large Cent, Halfcent and Dark side Facebook Groups for deep discussions.

EAC yearly dues are $39.00. A junior membership (under 18) is available for $5.00

Join today by visiting www.eacs.org

ANNOUNCEMENTS

C4 Membership Dues

Annual dues are currently $30.00 for Regular Membership ($40 if residing outside the United States) and $10.00 for Junior Membership (under 18 years of age; $15 is non-US resident.) They are payable on a calendar year basis… due January 1. The year through which you are paid appears after your name on the mailing address label on the *C4 Newsletter* envelope. Life Memberships can be purchased for 25 times the annual membership cost, or $750.00. You may mail checks (made out to "C4") to: Charlie Rohrer, C4 Treasurer; PO Box 25; Mountville, PA 17554

Thank you for paying in a timely manner… It makes his job easier and will be much appreciated!

*****

C4 25th Anniversary Medals

A limited number of medals are still available. Individual copper medals can be purchased for $13, and silver (one ounce, .999 silver) medals can be purchased for $43, or a set containing one of each for $48. These prices include postage.

If included along with an initial order, above, additional individual copper and silver medals are $8 and $35, respectively. Additional sets can be purchased for $40 per set as long as they are included with an initial order, to save on postage.

Checks should be made payable to C4 and mailed to Charlie Rohrer, C4 treasurer, P.O. Box 25, Mountville, PA, 17554.

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EAC 2020 COLONIAL HAPPENING

(Ray Williams)

These are crazy times we are living in! As I write this, the ANA World's Fair of Money (in Pittsburgh) has been postponed (cancelled,) and the EAC Convention has followed suit

The Colonial Happening will still be held, but online. I will conduct a ZOOM meeting. How this will work is that anyone wishing to participate should email me at njraywms@optonline.net and let me know you want to participate. I will acknowledge that I received your request. The Colonial Happening will then occur on Sunday afternoon, August 9th, at 3:00 EST. I picked this time as it would have been the time most would have been heading home from the convention (so already free on your calendars) and being a weekend, fewer are stuck at work. For all of those sending me an email request, I will send you an invitation with a link to click on, and a password to enter. This will be sent the weekend before (and during that week for you late-comers.)

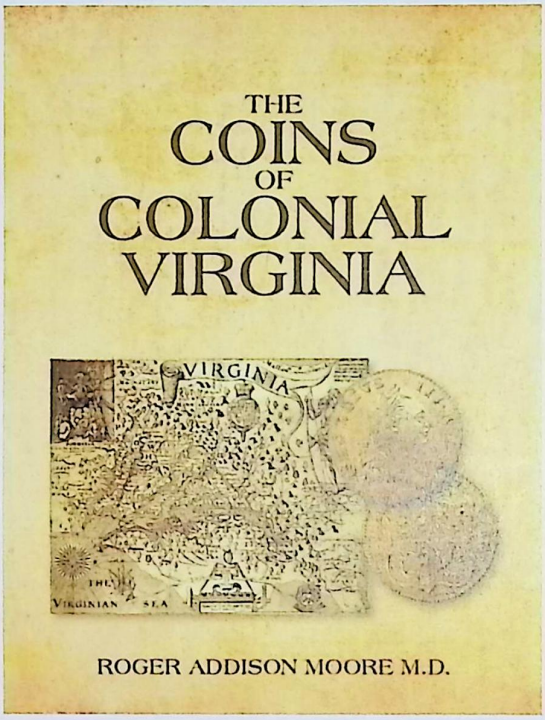
Now we need to talk about logistics of holding this event online. If you have a coin, medal, paper money or whatever to share, using your cell phone or laptop camera can yield questionable results. The best results would be taking satisfactory pictures and sharing those. If you sent me images ahead of time, I could share them while the owner and others can comment. You will also have the ability to share on your own, but I've found that using the cameras in cell phones and laptops can yield questionable results. But if you take pictures, you do have the ability to share it on your own. I'll do some experimenting and advise those emailing me a desire to attend.

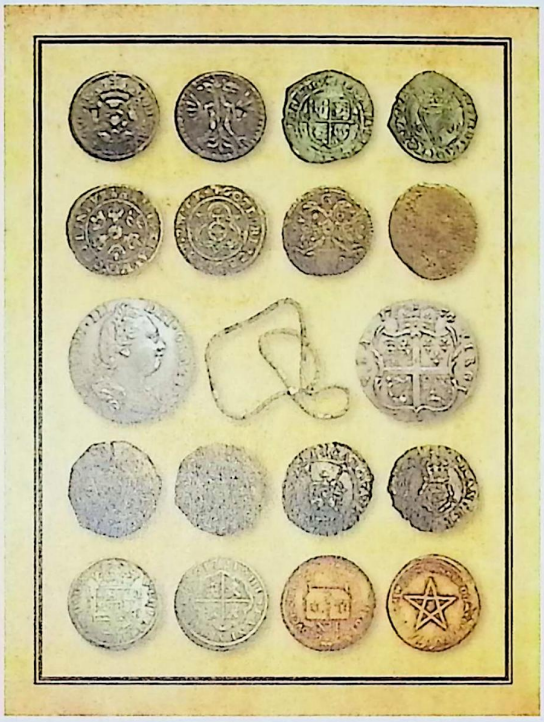
As in the past, the Colonial Happening is a fun time of sharing and learning. It's an adult show-n-tell. Think about a coin or two in your collection to share. It could be your favorite, something unusual, something you might have questions about. But even if you don't share something, log in and enjoy a time with friends.

Important Vermont Ryder-3 Study

Mark Vitunic and Jim Glickman are conducting a study of Vermont Ryder-3 specimens with planchet/striking peculiarities such as oblongness and partial doubling as described in Carlotto. This effort will hopefully lead to a C4NL article. We are asking C4 members to please email us photos + weight of ANY Ryder-3 specimen that you own or are aware of which is NOT currently listed in the HA/SB archives. Your anonymity guaranteed. Thank you! mvitunic@gmail.com, jamesglickman1@gmail.com.

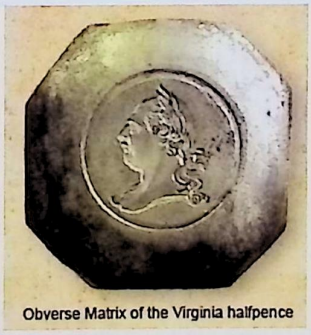
C4 Proudly Announces a New Book By Roger A. Moore!





The growth and development of Virginia into one of the most important North American colonies can be traced by the economic evolution of the Dominion State as it attempted to gain the necessary hard currency needed for commerce. The history surrounding the introduction of various coinages and the use of tobacco as a commodity currency over the 150 years leading up to the final authorization of the production of Virginia halfpence in 1773 is fascinating. Equally as absorbing are the twists, turns and dead ends encountered by the Virginia colonists as they sought authorization from the English Crown for their own coinage. It is ironic that the long-desired copper Virginia halfpence finally provided to Virginia under Warrant from King George III became available to the colonists only fifty days before the beginning of the American Revolution.

In addition to exploring the historic context in which colonial Virginia struggled to obtain hard currency, methods are provided for attributing and collecting the 30 known die varieties of the 1773 copper Virginia halfpence. The book also enumerates the specifics of the Virginia halfpence metrology, rarity, and grading, as well as their numerous forgeries, facsimiles, fantasies and oddities. Virginia halfpence can be appreciated and collected in nearly uncirculated condition and are important additions to any collection of American colonial coins.


Obverse Matrix of the Virginia halfpence

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Price: $95. Available beginning at the C4 Convention, November 14-17, 2019, from Charles Davis. Orders may be placed at Post Office Box 1; Wenham, MA 01984. Telephone: (978) 468 - 2933; Fax (978) 468 - 7893; E-mail: numislit@aol.com; Business Hours: Monday - Friday 8:00 – -5:00 EST.
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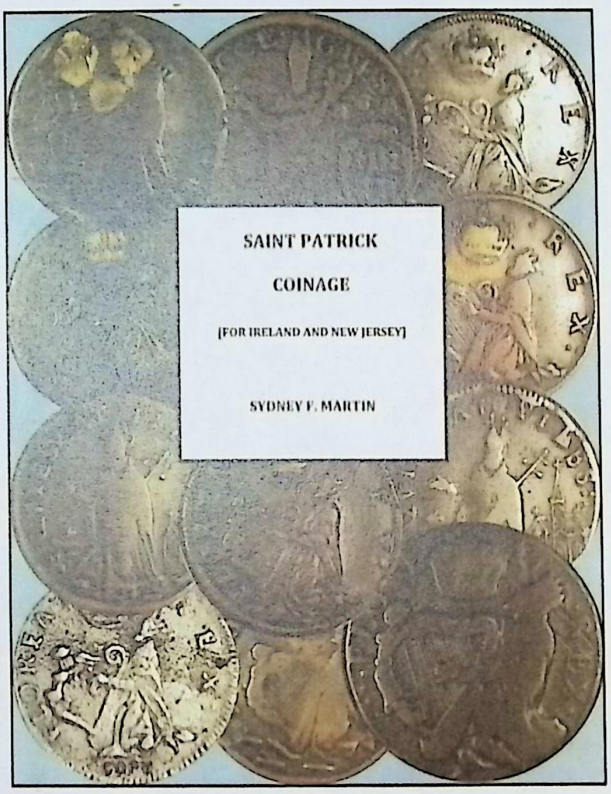
Last Year the Colonial Coin Collectors Club Released The Definitive Book on the St. Patrick Coinage by Sydney F. Martin

Boston – May 27, 2018, The Colonial Coin Collectors Club, (C4), released Sydney F. Martin's latest book, *Saint Patrick Coinage for Ireland and New Jersey*. This is the fourth book published by C4 that has been written by Syd Martin, the former editor of the *C4 Newsletter* and current President of The American Numismatic Society. His other works are *The Rosa Americana Coinage* of *William Wood*, *The Hibernia Coinage of William Wood*, and *French Coinage Specifically for Colonial America*. These books are all considered the standard references for these series today. Syd's latest work covers a series that has long vexed researchers on both sides of the Atlantic – the St. Patrick coinage. In researching this book Syd traveled to Ireland and spent many hours in the archives in New Jersey in search of clues, discovering some fascinating answers and developing several new theories regarding the coinage. This coinage has long been shrouded in mystery as to when and where it was made, and for what purpose. Syd discusses the theories that have been proposed so far, and the pros and cons of each plus some exciting new theories of his own.



According to Lou Jordan, the Curator of Numismatic Collections for the University of Notre Dame, this book is "groundbreaking!" Phil Mossman, former editor of *The Colonial Newsletter* (*CNL*), writes that "Syd has described in detail the visual imagery and icons symbolized on these coins by hand-engraved dies. A total of 197 varieties of small St. Patrick coins have been meticulously cataloged by him and presented in an easy to follow format." Mossman went on to state that "the nine varieties of large St. Patrick coppers, identified as a separate entity, are equally well presented." Christopher McDowell, editor of *CNL*, states that "this is the most important book on colonial numismatics to be published in many years. It is doubtful that this book will ever be surpassed in its coverage of the series. If you collect St. Patrick coinage or are interested in colonial numismatics, this book is a must-have."

In many ways this work is a collaborative effort, helped by many collectors who shared access to their St. Patrick collections for Syd to examine and photograph. The result is the first complete and illustrated catalogue of all known varieties in the series; unlike Syd's earlier three books, this one features color photographs. Other topics covered include the manufacturing history of the coins, literary discussion of the series, a history of their circulation in America, and a fascinating Appendix that includes what Syd calls "Miscellany." According to Phil Mossman, what Syd calls "Miscellany" is actually "well-researched inquiries into the lineage of an elusive series." C4 is very proud to publish this book and its long association with Syd Martin.

The 528-page book is hardbound, with color illustrations throughout of the different coin varieties examined, with dust jacket. *Saint Patrick Coinage: For Ireland and New Jersey*, by Sydney F. Martin, is available for $95 for C4 members or $125 for nonmembers of C4, plus $7.25 shipping from bookseller Charles Davis, (numisbook.com,) Box 1, Wenham, MA 01984, or telephone 978.468-2933.

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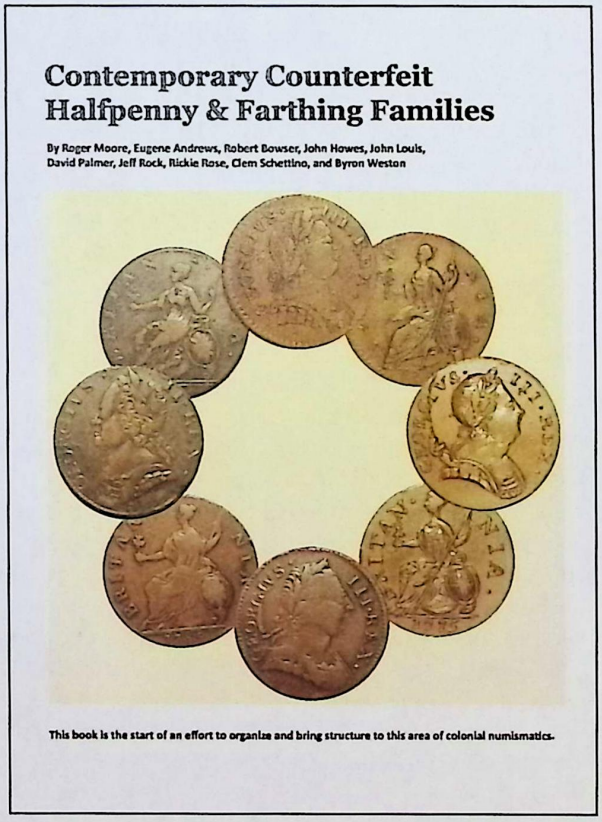
The Colonial Coin Collectors Club announces a 2nd printing:

CONTEMPORARY COUNTERFEIT HALFPENNY AND FARTHING FAMILIES, 2nd PRINTING

By Roger Moore, Eugene Andrews, Robert Bowser, John Howes, John Louis, David Palmer, Jeff Rock, Rickie Rose, Clem Schettino, and Byron Weston

This monograph is the start of an effort to organize and bring structure to this area of colonial numismatics: it breaks down the vast number of different varieties into related groups called Families. A Family of contemporary counterfeits is a group of coins that likely came from the same minting operation at about the same time. Families are logical groups that share one or more of the following attributes: dies, die making punches, or similarities in the design style. This updated large format, glossy hardcover, 294 pages and profusely illustrated in color will be available in July for $54.95 from Barnes & Noble, Amazon books, and other mass market retailers. Check specifically for ISBN 978-1-64255-857-9.


Contemporary Counterfeit
Halfpenny & Farthing Families
By Roger Moore, Eugene Andrews, Robert Bowser, John Howes, John Louis,
David Palmer, Jeff Rock, Rickie Rose, Clem Schettino, and Byron Weston
This book is the start of an effort to organize and bring structure to this area of colonial numismatics.

Comments on ***Contemporary Counterfeit Halfpenny and Farthing Families***:

Jim Rosen, Past President, Colonial Coin Collectors Club, Inc.:

"Finally, a wonderful and badly needed reference book of extraordinary importance that for the first time begins the monumental task of putting order to the unorganized field of counterfeit halfpence and farthings."

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FRENCH COINAGE
SPECIFICALLY FOR COLONIAL AMERICA

The Colonial Coin Collectors Club, C4, released Sydney F. Martin's latest book, *French Coinage Specifically for Colonial America*. This is the third colonial coin book published by C4 written by Syd Martin. Other works include *The Rosa Americana Coinage of William Wood* and *The Hibernia Coinage of William Wood*. The Rosa and Hibernia books are now considered standard references for those coinages and Syd's long-awaited new book is expected to become the leading reference works on French Coinage minted for circulation in North America. According to Lou Jordan, the curator of numismatic col-lections for the University of Notre Dame, "Sid Martin has written the definitive catalog of French coinage authorized specifically for use in North America." Jordan went on to state that "this is an essential book for anyone interested in the French coinage of colonial North America."

"What many early American coin collectors fail to recognize," Martin said upon the book's release, "is that from the 16th century until 1763, New France included much of what is now the United States, as well as most of Canada. As such, coins minted by France for circulation in its North American colonies should be considered 'coins of the realm' in these areas." Colonial numismatic expert, John Kraljevich, went on to explain that "the history of the French in what is today the United States is largely forgotten. However, the memory of these people and their coinage has been long cherished in Canada."

Jim Rosen, president of C4, predicts that "Martin's new book will awaken an interest in both the history of the French speaking people in North American and the coins they used such as the *Gloriam Regni* coins of 1670, the 6 and 12-denier copper coins minted in 1717, and the copper 9-denier coins from 1721 and 22, all of which were struck in France specifically for circulation in the Americas."

In the book's introduction, John Kraljevich writes that, "With Crosby-like flair, Syd has marshaled together the original documents that tell the stories of these coinages. Most have never been published at all, let alone in English or all in one place. This original research guarantees this work's importance to researchers in every forthcoming generation. The heart of this book, the die studies, offers several pathways for collectors to navigate these series, by basic type, by major variety, by die combination, or even by die state. It's a project that no one has ever even attempted before, an outlier in the world of colonial numismatics, a field that has seen multiple die studies of most of the popular series. Given Syd's well-organized approach and the thousands of coins he's studied, it may be generations before this work is supplanted. It's doubtful anyone will ever do it any better."

The 480-page book is hardbound, well-illustrated throughout with photographs of the different coin varieties examined, with dust jacket depicting French Coinage. The book is available for $85.00 plus $7.00 shipping from bookseller Charles Davis, (http://www.numisbook.com/), Box 1, Wenham, MA 01984, or telephone 978.468-2933.

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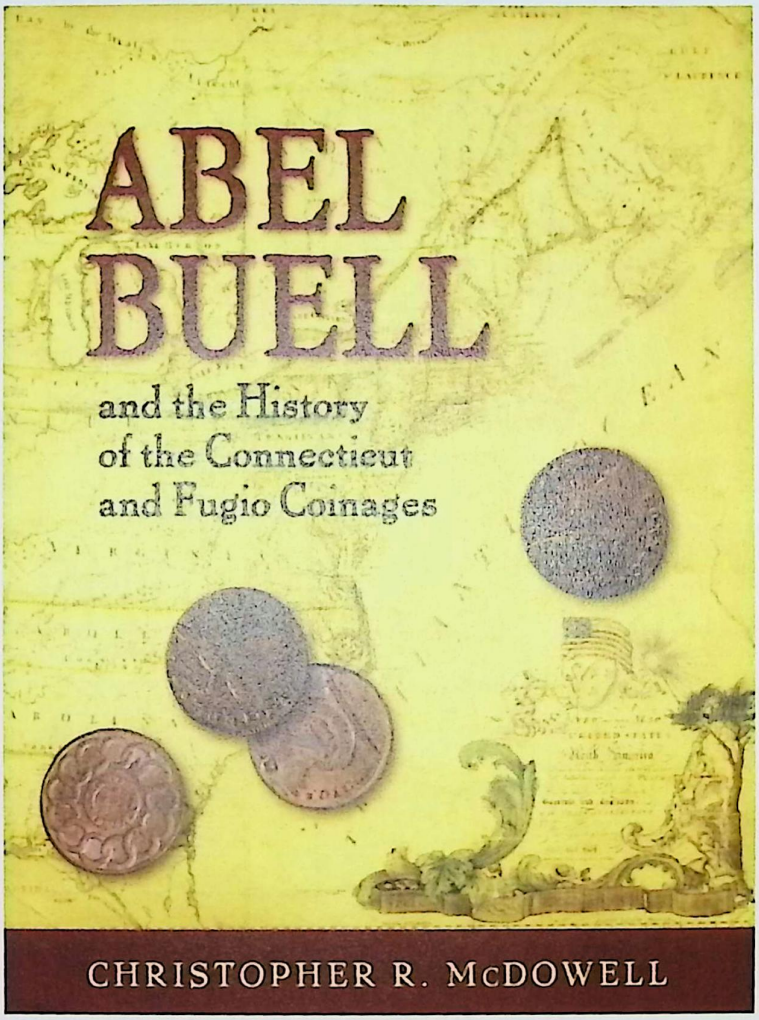
Support the C4 Club education initiatives buy this book:



In stock from Charles Davis Numismatic Literature:

Charles Davis
Numismatic Literature
PO Box 1
Wenham, MA 01984

or by phone at (978) 468-2933
or via email: charlesdavis@vcoins.com

C4 Offers Important Colonial Books

For more information on the following books, published by the Colonial Coin Collectors Club (C4), visit the C4 website at www.colonialcoins.org. These books may be ordered directly from: Charles Davis' website: www.numisbook.com.

(1) Jordan, Lou. *John Hull, The Mint, and The Economics of Massachusetts Coinage,* Colonial Coin Collectors Club, 2002. Price: $10.

(2) McDowell, Christopher R., *Abel Buell and the History of the Connecticut and Fugio Coinages*, Colonial Coin Collectors Club, 2015. Price $85.

(3) Martin, Sydney. *French Coinage Specifically for Colonial America*, Colonial Coin Collectors Club, 2016. Price $85.

(4) Martin, Sydney. *The Hibernia Coinage of William Wood (1722-1724),* Colonial Coin Collectors Club, 2007. Price: $50.

(5) Martin, Sydney. *The Rosa Americana Coinage of William Wood*, Colonial Coin Collectors Club, 2012. Price $50.

(6) Martin, Sydney. *St. Patrick Coinage for Ireland and New Jersey*, Colonial Coin Collectors Club, 2018. Price $95.

(7) Moore, Roger, *The Coins of Colonial Virginia*, Colonial Coin Collectors Club, 2019, Price $95.

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PROSPECTIVE MEMBERS

In accordance with our by-laws, those who have recently joined C4 as provisional members are listed below. If any current C4 member in good standing has a reason any of the following should be denied membership in C4, please contact either your Regional VP or the President of the Club, Jack Howes. The new provisional members are:

Tony Brady - CT	Jesse Kraft - NJ	Mark Witherspoon - VA
Peter Douvres - NJ	Michael Lueders - TX	Garrett Ziss - PA
Jeff Gwynne - MA	Joseph Mulcahey - MA	

*****

I am in the process of researching information pertaining to the Talbot, Allum & Lee series. I am seeking assistance from C-4 members who may have knowledge regarding the evolution of the series and the coins that were issued. I possess the basic series including all mules. If you have any unique or off metal pieces, or a half cent struck over a Talbot piece I would love to have access to them if possible.

Please contact Arnold Miniman at ahminiman@gmail.com, or (201) 317-4199.

EAC PUBLISHES ECKBERG BOOK ON HALF CENTS

On May 1, 2019 Early American Coppers (EAC) proudly announced the publication of ***The Half Cent, 1793-1857: The Story of America's Greatest Little Coin***, by William R. Eckberg. EAC's second book, it is an important new reference on one of the first denominations coined by the United States of America.

This book tells the story of the half cent from its antecedents and models through its first release in 1793 to its end in 1857. Why did we ever have such a small denomination, anyway? Who made them? When were they made? How many are known of each variety? How are the coins graded today? All these questions and more are clearly addressed.

This hard cover book is 8½" x 11" and profusely illustrated in full color with high resolution photos. All business strike half cent obverses and reverses are illustrated by full color 3.5" photos.

Because of the way they were made, and because they were the money of the people, half cents have a charm and character that few other denominations can have, and this charm and interest come through clearly in the book.

Eckberg says he wrote the book because much new research about the coins' design, engraving and manufacture has been developed since the Cohen and Breen books of 35 years ago, and that has allowed him to correct a number of misconceptions about the series and other early coins of the U.S. Mint. This research, much of it by the author, has come from the study of early Mint documents and the coins themselves. His study of the early half cents' manufacture has provided important new insights into the operation of the early U.S. Mint and into how other denominations were created as well.

Dr. Harry E. Salyards, editor of *Penny-Wise*, the quarterly journal of EAC, writes:

> "Until now, the half cent has lacked an author able to write in an engaging conversational style while incorporating solid research evidence. As a trained scientist and lifelong teacher, Bill Eckberg is well suited to become the first to do so. Among the literature of early American copper as a whole, we have had homey narratives littered with pseudoscience, and *ex-cathedra* pronouncements aplenty. We have also had way too much 'history' written in the past subjunctive: narratives introducing each unsupported assertion with a phrase such as, 'Surely there would have been. . .'
>
> "You will find none of that sort of thing here. What you will find is the voice of an enthusiastic collector who has made some unexpected discoveries over the course of his thirty years' pursuit of the American half cent—a fascinating and still underappreciated series."

Every collection of U.S. coins should contain at least a few half cents. Scarcer *as a denomination* than the key Lincoln cent, the 1909-S VDB, they are truly rare coins. Yet, most half cents are remarkably affordable to the average collector. A U.S. series that is both rare and affordable? Yes! Still, most collectors only know them as type coins, if at all. This book will

serve as an interesting and informative introduction to the series for those who are unfamiliar with it and will provide enough new knowledge to satisfy even the most advanced specialists.

The book is available from http://halfcentbook.com. The cover price is $125, but members of EAC, Colonial Coin Collectors Club, Numismatic Bibliomania Society and the American Numismatic Association may order it for $95 plus shipping. For quantities of 10 or more, please contact halfcent@icloud.com.

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THE C4 NEWSLETTER IS ON THE NEWMAN NUMISMATIC PORTAL!

Past issues of The C4 Newsletter, and a plethora of other important numismatic resources are now available online, through The Newman Numismatic Portal, at:

www.archive.org/details/newmannumismatic

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RESOURCE FOR THE C4 NEWSLETTER

Our C4 Newsletter now has an index available on our website at www.colonialcoins.org. There are two indexes: one by author and a second by topic/title. This is a beginning and the index will improve over time. We have intentions of updating the index within a week or two of every issue being shipped. We ask past authors and contributors to the C4N to please review their work in the index and forward any corrections/additions/suggestions to Ray Williams at njraywms@optonline.net or call.

*****

COMPLETE C4 NEWSLETTER CDs FOR SALE

C4 is making available on CD of a complete set of *C4 Newsletters* from 1993 (vol.1, no.1) through 2011 (vol.19, no. 4.) The format is a fully searchable PDF files, which makes life and research much easier. Thanks to Randy Clark, Ray Williams and Gary Trudgen for their vision and extremely hard work, which now lets us offer these wonderful research tools to you for $50 plus $4.00 p&h for members or $75 plus $4.00 p&h for non-members. To order, please contact either (a) Wayne Shelby at dughistory@juno.com or (b) Charlie Rohrer at RohrerC@cadmus.com or at P.O. Box 25 Mountville, PA 17554. Please send your check made out to C4 to Charlie Rohrer at the above address.

*****

I need help in a project that will turn into a *C4 Newsletter* article on estimating the surviving population of State Coinages. I am developing a model but need to better understand how many NJ coppers collectors hold. Only aggregated data will be used. I am looking for information on total number of NJ coppers, number recovered (dug), number purchased, and number sold in last 12 months or longer periods if available. I am looking for data from any size collections or accumulations.

J. Howes; 19967 East Doyle; Grosse Pointe Woods, MI 48236; 313 319-1743

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Obtaining Back Copies of C4 Newsletter and C4 Auction Catalogues

Wayne Shelby has agreed to store the back copies of the *C4 Newsletter*. People wishing to purchase back issues that are still available should send their money to our treasurer, Charlie Rohrer, whose contact data are at page 2. Upon receipt of the money, he will contact Wayne, who will mail out the material. Back copies of the *Newsletter* are $10 for the first and $8 for all after that placed at the same time. If you have questions of what material is available, you can contact Wayne at:

dughistory@juno.com 609-261-6662 (Home)

*****

I'm currently undertaking a comprehensive study of the Castorland jeton. I'm approaching the study from both sides of the Atlantic, relying heavily on French sources, and my study entails operational details from the manufacture of flans to the mechanical workings of the screw press; the history of jetons as they evolved from arithmetical counters to monarchial presentation pieces; events leading up to the establishment of the New York Company; the biography of Benjamin Duvivier; etc. culminating in detailed descriptions of variants struck from at least one original die. As you can see it's a big work, but I've been at it quite a few years and am wonderfully engaged in the project. Here is a "finding list" of details I'm looking for, as well as photos if possible:

1. If the specimen is in a slab, all the label information.
2. Identify the metal, gold, silver, copper, bronze. If silver, indicate thin or thick planchet.
3. If edge-stamped, identify the symbol and the lettering and location of the stamping (such as 6 o'clock relative the obverse.)
4. Die alignment: coin turn/medal turn.
5. Describe state of any reverse die failure, perceptible bulge, advanced crack, etc.
6. Describe reverse caustic incursion, sometimes identified as rust, at the right handle of the vessel.
7. Describe any other identifying factors such a rim bumps, scratches, spots, unfilled letters of legends, etc. that would help identify the piece if it were re-encapsulated at some future time.
8. Indicate the provenance, if known. If you currently own the specimen feel free to identify it ex your name for the benefit of future owners.

Please contact Chester L. Sullivan at csull@ku.edu.

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My name is Darryl Atchison and I'm a Past President of the Canadian Numismatic Research Society and the principal author and editor of the *Canadian Numismatic Bibliography* that was published in 2007 on a not for profit basis by the J.D. Ferguson Foundation.

For nearly 30 years I've been compiling bibliographic records of books, articles and other published material and media in relation to every conceivable field of Canadian numismatics covering the period of the French Regime up the present day.

Recently I came across a few issues of the C4 Newsletter that were published in the late 1990s and I was hoping that some of your members who may have copies of this superb journal who may no longer want or need them would consider passing them on to me so that I can properly review this publication for a future update of the CNB.

I would be grateful to hear from absolutely anyone who may be able to help me in any way whatsoever. Feel free to pass on my email address.

Thank you very much in advance for any assistance you can give me whatsoever; it is genuinely appreciated.

Kindest regards,

Darryl Atchison
2 Willow Close
Ballea Woods
Carrigaline
County Cork
Ireland P43 H635
atchisondf@gmail.com

*****

The Daniel Frank Sedwick database of fake cobs is now on ForgeryNetwork :
http://www.forgerynetwork.com/default.aspx?keyword=cob ..
http://www.forgerynetwork.com/asset.aspx?id=QEjfzd5ZR~x~8=

CLASSIFIED ADS

Grayscale ads for this newsletter can be purchased as follows (color ads are 50% more in each category):

	1 issue	2 issues	3 issues	4 issues	Copy Size
1 page	$300	$450	$600	$750	6" x 9"
1/2 page	$175	$250	$325	$400	6" x 4.5"

Covers cost somewhat more (please inquire – generally $200 additional.) Please send check with your ad. We accept camera-ready copy or any Microsoft Word compatible computer file.

All members also have the right to include a free classified ad in the newsletter of up to 10 lines of text.

NOTICE: The Colonial Coin Collectors Club does not review the ads provided for accuracy, nor does it assess any items offered for sale relative to authenticity, correct descriptions, or the like. C4 is not to be considered a party to any transactions occurring between members based on such ads and will in no way be responsible to either the buyer or seller.

1. Lot #3713 Heritage 4/2014 Chicago CSNS – Old New England Collection, Lot #3713, 1787 M. 9-D (NGC XF40 Bn, 3675244-004.) From Bowers & Merena 3/87 Frederick Taylor Sale, Lot #2413, AU-50, as (still?) CC #1 - Make an Offer

2. Stacks Bowers, Jan 22-24, 2013, Americana Sale, Lot #11102, 1785 M. 2-A.1, W. 1705, Roman Head. Raw VF-30 , 138.5 grains, R5 . Ex. Ted Craige Collection - Make an Offer

Rich Nadeau; 1 Lisa Ave; Raymond, NH 03077. Email: NPJR2@earthlink.net.
Ph: 603-244-2500 (Up to 8 PM Eastern Time only) " is in it .

Todd Gredesky PO Box 102 Woodbury, NJ 08096
856-803-6102(cell) email: njtodd7@hotmail.com

1817 NY Park Theater Token	$25
French Colonial Stampee	$25
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1722 penny Rosa Americana	$30
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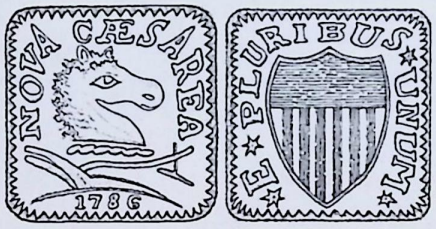

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